

Redington, Christine Ann (1979) *Theatre in education : an historical and analytical study*.  
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THEATRE IN EDUCATION

An historical and analytical study

A thesis submitted to the University  
of Glasgow in candidature for the degree  
of Doctor of Philosophy in the Faculty of Arts

by

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December 1979

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### Acknowledgements

I am most grateful for the financial help I received from the Calouste Gulbenkian Foundation and from the Scottish Arts Council. The Gulbenkian Foundation gave me a three month grant in 1976 to travel around Britain, observing the work of the various Theatre in Education teams. The Scottish Arts Council's Bursary for 1978-79 enabled me to write up my material and carry out the research project on "Race Against Time".

I would like to express my gratitude to all those people I interviewed, to the Theatre in Education teams whose work I saw, and especially to the Greenwich Theatre in Education team for their help and co-operation.

My thanks also to Martin Heller, who lent me the information on the Compass Theatre.



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## Summary

### THEATRE IN EDUCATION

The approach to the subject matter of Theatre in Education, in this thesis, is both historical and analytical. The thesis can be divided into three parts: Chapters 1 - 3 examining the origins and development of Young People's Theatre and Theatre in Education from an historical point of view; Chapters 4 and 5 analyse Theatre in Education as a working method and the problems of evaluation. Chapter 6 is an overview of the administrative, financial and philosophical developments of Theatre in Education teams.

This approach suggested six definite areas which are the six chapters of the thesis. Each chapter, however, contains a substantial amount of material, and to clarify the various themes, each chapter is subdivided under relevant headings.

The introduction sets out the various definitions for drama and theatre work with children which will be used throughout. It briefly describes the nature and work of a Theatre in Education team and presents the argument of the thesis.

Chapter 1 examines the possible origins of Theatre in Education concentrating on the twentieth century and dividing them into three sections: Education, Theatre and Children's Theatre. The education section surveys the developing educational philosophies and the introduction of new teaching methods. It also summarises the growth of Drama as a subject within the school. The Theatre section suggests some of the major developments in European Theatre which may have contributed to the growth of Theatre in Education, emphasising the area of political theatre. The development of The Regional Repertory Theatre is summarised with particular reference

to the Belgrade Theatre and theatre's increasing awareness of the value of close liaison with local schools. The Children's Theatre section reviews the developments in Children's Theatre this century and examines the growing split in the work between 'educational' theatre and children's theatre.

Chapter 2 studies the development of Theatre in Education at the Belgrade Theatre, Coventry. To clarify this development the chapter is divided into four sections. The first section follows the history of the Belgrade's work with children from the time it opened in 1958 to the introduction of the Theatre in Education project in 1965 and the nature of its first years' work. The next three sections examine the changes in the Theatre in Education programmes by comparing and contrasting programmes presented between 1966 and 1970, and dividing these into the three groups of Infant, Junior and Secondary.

Chapter 3 surveys the development of Young People's Theatre from 1966 to the early 1970's. It explores the role of the Arts Council of Great Britain in this development, and the Arts Council's changing policies towards Young People's Theatre. The chapter reviews the different kinds of Young People's Theatre Companies which emerged. To contrast and explain the development of theatre orientated Young People's Theatre companies, and teams concentrating on Theatre in Education, three specific examples are used: Glasgow Citizens' Theatre for Youth Company, Leeds Playhouse Theatre in Education Company and the Bowsprit Company, Greenwich.

Chapter 4 analyses Theatre in Education as a working method, and why and how it differs from Children's Theatre and 'Mainstream' Theatre. Several different aspects of the Theatre in Education method are examined: the nature and functioning of the Theatre in Education team and the actor/teacher; the practical considerations



of programme preparation such as selection of age group; the selection and discussion of Theatre in Education programme subject-matter; the research and rehearsal methods; the involvement of teachers. The final section explores some of the education and theatre techniques and methods used in Theatre in Education presentation, and their effect upon pupils.

Chapter 5 examines the evaluation of Theatre in Education, analysing the methods of evaluation used by Theatre in Education teams at present, and considering other useful evaluation models. The conclusion reached in this section is that the 'holistic' model appears the most satisfactory.

The second section of the chapter takes this conclusion and puts it to the test in a research project evaluating Greenwich Theatre in Education's programme "Race Against Time". The chapter contains a summary of the programme and comments and conclusions on the research. The actual research material is placed at the end of the thesis as Appendix F.

Chapter 6 summarises changes within the Theatre in Education movement. These changes are divided into the following sections: the realisation of the need to exchange ideas and present a united voice on Theatre in Education; the creation of the Standing Conference of Young People's Theatre (S.C.Y.P.T.), S.C.Y.P.T.'s changing role and commitments; the role of the specialists within Theatre in Education; the changes in Theatre in Education funding and its effect on development. The last two sections concentrate on the Theatre in Education team's clarification of their aims, relationship to education and their political stance, and Theatre in Education team's relation with theatre.

The conclusion draws together the various threads of development and comments on the present situation in Theatre in Education.

## Introduction

In the last twenty years a profusion of titles have appeared describing drama and theatre activities with children. These various labels are indicative of the multiplicity of the work and of the possible confusions that can arise.

To clarify the main areas of work I will attempt some definitions :

DRAMA IN EDUCATION: In a school situation it is both a method and a subject. As a subject on the curriculum, it uses various dramatic elements of movement, voice, concentration, improvisation and role play to aid the personal development of the pupil. As a method it utilises role play and acting out to teach pupils through experience. For example, pupils may learn the facts of an historical event by acting it out.

In many Secondary schools drama is now a separate department. In some Primary schools it is used as a method to teach a number of subjects.

THEATRE IN EDUCATION: A professional team of trained and experienced actor/teachers, who prepare relevant material to be presented in schools often involving more than one visit. These programmes are usually devised and researched by the team and are for small groups of one or two classes of a specific age. The aim of the programmes is essentially educational, and uses theatre, drama in education and teaching techniques to gain these ends. The work provides an educational aid, resource and stimulus for both teachers and pupils, but to do so it may vary from total participation sessions to performance and discussion. Liaison with schools is strong and continuous.

Theatre in Education can be considered as a method of work used by some companies all the time, and by others only occasionally. Many companies who use this method of work have, as their starting point, a strong left-wing approach to their subject matter, and they cannot be considered as mere tools of the education system. Rather, they act as outside questioners, looking at ideas and values in society.

CHILDRENS' THEATRE: Actors performing plays to children in a theatre or in schools. The aim is to entertain, and to introduce theatre to children. The theatrical elements are usually prominent, and participation is often confined to the vocal rather than the physical kind. Scripted plays are frequently used, and these are rehearsed in a formal theatre manner using a director. There is little group devising. The audience numbers tend to be large. It is more usually associated with the 5 - 12 year age group.

YOUNG PEOPLE'S THEATRE: This is used as an overall title for a range of work with children from Children's Theatre to Theatre in Education. However, when a company is described as doing Young People's Theatre this may mean that their work is rather more theatre-orientated than Theatre in Education, and may be for the Secondary school age rather than Primary. This definition means that they present plays rather than programmes and perform to a higher number of pupils (100-200) than a Theatre in Education team.

COMMUNITY THEATRE: Actors working in, and performing to a particular community. The company goes out to meet the community and performs in very varied venues from pubs to Youth Clubs to Community Centres, and to a range of age groups. The work is often performance-based, and in many companies quite a high percentage of the work is for children.

YOUTH THEATRE: Groups of children or adolescents who do drama work together out of school hours. The work can be anything from improvisation to rehearsal and performance of a scripted play. The organisations vary in size from small local groups to the National Youth Theatre.

These definitions are based on reading, viewing and personal experience. They will not necessarily be the definitions others would give. However, for this thesis they are essential. They place Theatre in Education in a separate and particular category, and Theatre in Education team members have described their work in a similar way.



Fred Hawksley, ex Director of Coventry Theatre in Education, first joined the team in 1975:

"When I first came to this company Theatre in Education was about devising, teaching programmes for the age range of 7 - 18, using social and documentary material, that was relevant to the needs of the children we were performing to; and also accessible to them through the style and form that was chosen to put the material over... It's still the same in terms of the way we work now." (1)

Keith Palmer, Director of the Cockpit Theatre in Education team from 1976-78:

"We are a service to the teachers and the kids like an immediate resource centre, television centre - other things ILEA provides ... Another service that supports the teacher in the classroom." (2)

Originating from the worlds of theatre and of education and using the skills of both areas, Theatre in Education has established itself in the world of education, not of theatre.

The number of teams concentrating solely on this particular type of work are very few, possibly ten at the most in the whole of Britain, and of these there are four major teams whose work has been continuous in style, approach, aim and often in personnel. I would suggest that, from my observations, these four teams are the Belgrade, Coventry; Leeds Theatre in Education; The Cockpit and Greenwich, Bowsprit in London. Interestingly, the first two are attached to theatres, the second two are in separate bases which also contain other youth activities. Of these four companies only the Cockpit is entirely supported by the Local Education Authority. The others receive both Arts Council and LEA funding. In the two London teams, the Cockpit and the Bowsprit, the salaries of the actor/teachers are paid on the Lecturer Grade One salary scale, and at the Cockpit these salaries are paid directly by Inner London Education Authority. None of the teams charges the schools they visit or, as in the case of the Cockpit, visit them. Being an educational aid their services are offered free to schools.

The organisation of these Theatre in Education teams is fairly democratic, although Team Leaders or Directors may be appointed. They are



democratic because the work is built on the principle of group devising, research, presentation and commitment. Thus, a group of people with acting and teaching experience - if not training in each area - work together for a period of time to create programmes for schools in their local area. The subject matter is relevant to the pupils, although not necessarily related to the curriculum. The subject matter is often discussed with teachers, and advisers before hand, checked later as it is being prepared, presented in part or fully discussed at a Teachers' workshop before presentation in schools, and checked and analysed after the tour by teachers' meetings and questionnaires.

The teams adopt a self-critical, analytical approach to their work which necessitates a clear understanding of its nature and use on the part of the actor/teachers. It also means that commitment to a subject must be strong as the devising, preparation and presentation process demand constant interest, intelligence and imagination.

The personnel involved in this particular type of work are now a recognisably separate group of people from actors or teachers. Certainly, there is cross fertilisation, but often team members will stay anything from two to ten years in the work; sometimes working through and eventually running teams of their own. Theatre in Education has become a profession in its own right, but with little career structure and little financial incentive.

When a group of actor/teachers spend such time, thought and effort on preparing material for schools (material which is only for one morning session, or at the most, three visits) they are virtually preparing a lesson or a series of lessons. The process whereby the teams decide on the subject matter and prepare and present these 'lessons' can produce real educational innovation. The teams are usually allowed to select their own subject matter and the programmes are to stimulate and question, not to support and confirm the status quo. Certainly, the programmes can stimulate and motivate

learning. They can also provide the teacher with new techniques, new relationships with the pupils and a mass of information, not all of which is in the programme itself, but supplied in Teachers' Notes to be used in follow up work.

There is a myth that Theatre in Education companies increased rapidly from 1968 - 74 and then began to reduce in numbers because of the economic cut backs. I would argue that this is not true, the number of companies doing full time Theatre in Education has increased very slowly and the situation now is fairly static. However, there has been a large number of developments in Young People's Theatre, Children's Theatre, Community Theatre and Fringe groups, some of whom may use Theatre in Education methods for particular productions.

This statement is based on my definition of Theatre in Education, in that I am using the title to describe a particular working method in schools. Some people would argue that to define and narrow the work in this way is destructive and limiting, because it should be undefined and fluid. Certainly the work itself should be fluid and experimental, but confusion arises exactly because of people's refusal to define. The confusions and misunderstandings are very detrimental, and I believe, have seriously hindered the development of the work.

It is important to understand the difference of Theatre in Education programmes from other forms of work with young people. Without this comprehension, Theatre in Education will continue to be misjudged. It is also important to understand how Theatre in Education developed in the first place, as it is a natural development not an unlikely hybrid. Many of the confusions have arisen because of the way the whole area of drama and theatre work for young people developed so rapidly in the late 1960s and early 1970s.

At the present time only one book has been published which concentrates solely on Theatre in Education, this is "Theatre in Education" by John O'Toole.

His sub-title indicates his approach to the subject: "New objectives for theatre - new techniques in education".(3) Rather than duplicating his material I have chosen to approach the subject of Theatre in Education from an historical and analytical point of view, examining the origins and development of Young People's Theatre, concentrating particularly on Theatre in Education, and analysing the Theatre in Education working method and its effect in schools.

My argument is that Theatre in Education has developed fairly logically from changes in theatre, education and children's theatre. Its development at Coventry in the first few years fixed a very definite structure and approach to the work, which was taken by the personnel from Coventry to other teams. This spread coincided with a rapid expansion in work for young people, backed, and to a certain extent initiated, by the Arts Council. Confusion arose about the nature of Theatre in Education because the new groups tended to be linked with the Coventry team and given the general heading of Theatre in Education, although their work was often very dissimilar.

Theatre in Education emerged as a way of working in schools. Its concern is with education through the medium of theatre. The nature of its programmes vary, but a certain process of work has evolved which can be described as a particular working method.

I want to concentrate on the nature of this working method, analyse its components, and question why and how they are used and their effect upon the pupils. Then to ask Is Theatre in Education actually educationally innovative? Can it aid curriculum development, and is it a stimulus for both pupils and teachers? If Theatre in Education is an educational force can it be evaluated? What criteria can be used, and what evaluative methods employed? Does evaluation produce any useful results? Finally to consider how Theatre in Education has changed since 1965, and how it might develop in the future.

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My research and conclusions are based upon personal experience, interviews, the viewing of several companies work all over the country and the collating of a large amount of unpublished material such as pamphlets, reports and brochures, and some published articles and books.

NOTES

- (1) Hawksley, F. Personal interview at the Belgrade Theatre, Coventry, on 22/6/78.
- (2) Palmer, K. Personal interview at the Cockpit Theatre, London, on 6/5/76.
- (3) O'Toole, John, "Theatre in Education", Hodder & Stoughton, London, 1976.

THEATRE IN EDUCATION

CHAPTER ONE

The Origins of Theatre in Education



WHY DID THEATRE IN EDUCATION DEVELOP? -

CHAPTER ONE: THE ORIGINS OF THEATRE IN EDUCATION

When examining the origins of Theatre in Education it is essential to understand the basic elements that are part of Theatre in Education today. As an introduction it is probably easier to describe a successful Theatre in Education programme and then list the various component parts that are present.

The programme "POW WOW" was presented by the Coventry Theatre in Education team in 1973. For the next three years the script was used by other teams, often slightly adapted to fit their point of view and circumstances.

POW-WOW for Middle and Top Infants

Summer 1973

AIM: Traditionally, in the cowboy and Indian games that infants play, cowboys are the 'goodies' and indians the 'baddies'. However innocent this may appear, it is a prejudice. And, as such, it has much in common with those extreme forms of prejudice which lead to race riots and pogroms: like them, it is fostered by ignorance, myth and fear. Potentially, it is dangerous. Pow-Wow aimed to overcome this prejudice at a grass-roots level.

METHOD: The programme was intended for one class of top infants and their teacher, and was in two parts with a break between them. The first part of fifteen minutes was in the classroom, and the second half of an hour and a quarter took place on the school field. The three actor-teachers involved were only seen by the class 'in character', and complete belief in the situation was encouraged. There was no preparatory work with the teachers, although follow-up work was supplied.

CONTENT: Mr. Tex, a loudly dressed American showman arrives in the classroom. He informs the class that they are lucky to have been booked in by the teacher to see "The Black Elk Show", which he is proud to present. He builds up in their minds a terrifying picture of the savage Indian who he has in captivity outside. He drills them in pulling the ugly faces and in making the horrifying sounds which will control Black Elk should he become 'nasty'. And finally, after doubt, he is satisfied that they are tough enough to take the show. He distributes tickets, and sends the trepidatious kids out to play.

After play, Mr. Tex leads the class from their room to the field. There, they see a teepee covered with sacking and surrounded by a circular cage five feet tall, its door securely padlocked. They are seated round the entrance; suspense is built up; Mr. Tex unlocks, steps inside and pulls the sacking from the mouth of the teepee to reveal - Black Elk.



Black Elk is an ancient, on his head a top hat crowned with a single feather. Tex bullies him through the routine which constitutes "The Black Elk Show", at each stage emphasising the Indian's savagery, his filth, cowardice and bloodthirstiness:

Black Elk awakes, eats pemmickon for breakfast, sees smoke-signals which tell of peaceful cowboys herding cattle in the valley below. He returns the signals and prepares to attack; he checks his tomahawk for sharpness, strings his bow, applies warpaint and offers his weapons to the gods. Finally with a war-whoop, he descends into battle. Mr. Tex describes the ensuing massacre. Black Elk returns and smokes his pipe of peace.

The kids are encouraged to ask Black Elk questions, all of which Tex answers. Until he sees his watch and remembers a phone call he has to make about future bookings. He must lock the cage. But he's mislaid the key! Never mind. The kids have been drilled in making noises and pulling faces. They can keep Black Elk inside. Trusting them to do this, Tex leaves for the telephone.

Black Elk is alone with a frightened and hostile class. He must win their confidence, and rectify as many as possible of the lies that Tex has told. By getting the kids to help him with his imperfect English, by showing interesting objects, and by presenting no threat, he gets to the point where they no longer fear to come close to him. He shows a map of his village as it was when he was a small boy, and describes its demise - how gold was found nearby and a large city built using the wood of his forest, how his river was diverted to provide the city's water, and how his buffalo were massacred for sport. And today, only one teepee from that village remains, Black Elk's (a pathetic affair made of sacking instead of buffalo hide) and a few things from the old days: a bow, a pipe of peace, a drum... Encouraged by the class, Black Elk plays his drum.

Grey Squirrel, Black Elk's grand-daughter arrives. She is always following her grand-father around, trying to persuade him to leave Tex and come home with her. But the old man is stubborn, his job is the only one that gives him a chance to recall the former pride of his race - he will stay. Grey Squirrel accuses him of collaborating with Mr. Tex in his lies. He denies this, explaining how he has just managed to tell the kids the truth about his people. Again he is ridiculed - it's just his word against that of Mr. Tex. But - Grey Squirrel has an idea - since he is so determined to stay, if he actually helped the class to build a village and live as Indians lived, then his staying might be worthwhile.

Build a village? The idea seems preposterous. Anyway Tex has told him to stay in his cage. And what if Tex should see Grey Squirrel? The last time he saw her, he was so angry that he didn't give Black Elk any pemmickon for two days.

The objections are overcome. Tex is bound to be on the phone for hours, the class will hide Grey Squirrel should he return, and the practical difficulties posed by the idea are surmounted by the kids' enthusiasm, Black Elk is persuaded. He comes out of the cage.

A control factor is set up. Pow-Wow is explained as a village meeting in which all the villagers sit quietly round the chief,



legs crossed, arms folded, ready to discuss their troubles. When the chief calls "Pow-Wow", they will come for such a meeting. This is tried out until perfected. Then the village is built.

Bamboo poles, lying around nearby, are discovered by the kids, who make them into six teepees. Blue cloth on the floor of Black Elk's teepee becomes a river.

There follows an activity session, in which half the class are taken on a simulated buffalo hunt by Black Elk, and half remain in the village, learning from Grey Squirrel how to pick berries and dye cloth, how to make pemmickon, and catch fish the Indian way.

The hunters return with their simulated buffalo (a stuffed sack) and are greeted with rhythmic clapping from those in the village - when Mr. Tex returns.

Quickly, the children surround Grey Squirrel and hide her. Black Elk tries to explain what he has been doing and why. But it's no good, Tex is furious. He hurls Black Elk back into his cage, and locks it securely, threatening him with dire punishments. Then the kids are harangued. Why did they let him out? They knew he couldn't be trusted. And what are those bamboo things they've built? Teepees? Huh! Only savages live in teepees!

Tex destroys them all, and with a stern warning to Black Elk not to try any more tricks, he leaves to resume his 'phone call.

Clearly, Black Elk must be freed. The kids now take his part very firmly. Grey Squirrel calls a Pow-Wow, and the class formulate an escape plan.

Black Elk can climb over the cage with the aid of his stool; but as soon as he is over, an alarm will ring in Tex's pocket (set up by Tex in the first scene) and Tex will come running. Very well, the kids will hide Black Elk. But for how long? If only Mr. Tex could be tricked into entering the cage, and then locked in himself...

Soon the idea is forthcoming. A dummy can be built inside the teepee, and Tex can be made to think it's Black Elk, fallen ill.

The plot is put into action. A dummy is built to the kids' instructions and Black Elk prepares to climb out. He stands on his stool - and falls off.

Do the class have anything better for him to climb on? Yes, they have tables. These are brought over from the classroom, passed over the cage and piled up. The kids conceal Grey Squirrel and all is ready.

Black Elk climbs over, pulling a table after him (so that Tex cannot escape by the same route himself), and hides next to Grey Squirrel. The alarm sounds and Tex runs on expecting to find Black Elk free. But no! There he is in his teepee. Sick, so the kids tell him. He goes inside to investigate. And, sure enough, is captured.



What do we do with him now?

Black Elk takes the class back to their room for a Pow-Wow, leaving Grey Squirrel to guard Mr. Tex.

At the Pow-Wow, the kids are asked for their suggestions, which range - usually - from keeping Tex prisoner to the sadistic. Black Elk suggests an alternative: if he can persuade Mr. Tex that all Indians are not as he paints them, and that his show would be far more honest (and indeed successful) if he told the truth - then he should let him go. The choices are discussed, and a vote taken. At the time of writing, this has always favoured Black Elk's choice.

Black Elk leaves to talk to Tex, returning a few moments later to explain that Grey Squirrel has already done the job. All three of them are going to work out a new show - a show which tells the truth about Indians and their culture.

COMMENTS: The success or failure of the programme depended solely on the changeover of the kids' allegiances. In all but two schools, this was complete. It was generally a surprise for them to discover that Black Elk was 'kind' and 'friendly', but this, once discovered, steeled them against the lies of Mr. Tex. Hopefully, similar discoveries later in life will steel them against the lies of Colin Jordan and his ilk. (1)

Although this only offers one example of a Theatre in Education programme it does go some way towards illustrating the complex combination of elements that make up the work. What cannot be described is the dramatic impact of the situation, or the exact relationship between the characters and the children.

Whilst not analysing the programme in detail, it is possible to discern certain general points that do help in the search for the origins of Theatre in Education and in the answering of the question - why did it develop?

#### Educational Elements

- (1) The programme had a clear educational aim.
- (2) It used a child-centred approach.
- (3) The programme utilised play and personal experience to enable the children to learn facts and to understand a complex situation.
- (4) The children were motivated to learn during the course of the programme and after.
- (5) The programme included problem-solving to involve the pupils intellectually.



- (6) Drama in education techniques were used as an essential part of the programme to stimulate the pupils' imaginations, and as method of teaching a subject i.e. history.
- (7) The programme included control mechanisms.
- (8) The programme was designed to link in with the curriculum and provide a possible basis for a 'Centre of Interest' project.
- (9) The subject matter was relevant to the children.
- (10) The programme was devised for, and 'performed' to, one class of a specific age group.
- (11) It was presented at the pupils' own school, using their classroom and the school grounds.



Theatre Elements

- (1) The programme used dramatic conflict between characters.
- (2) It took a controversial subject matter (the treatment of Red Indians by white men today and in the past) and placed this within a dramatic structure of good versus evil.
- (3) By the use of the structure and the dramatic conflict the programme attempted to change the children's ideas i.e. on prejudice.
- (4) Use was made of some theatre-documentary techniques in the presenting of certain facts.
- (5) The children, or 'audience' were totally involved in the action, physically, mentally and emotionally.
- (6) The children identified with the main character.
- (7) The programme used emotional empathy to involve the children in a moral choice.
- (8) The programme required total suspension of disbelief.
- (9) It relied on the actor - 'audience' relationship.
- (10) The programme was devised and prepared by the group.
- (11) The choice of subject and the approach used showed a strong commitment on the part of the team.
- (12) Use was made of costume, make up and set.
- (13) The programme was produced by a Theatre in Education team attached to a repertory theatre, and the team was in receipt of Arts Council and Local Education Authority funding.



Having listed some of the more obvious elements to be found in Theatre in Education it is possible to suggest where these can be found in the worlds of theatre and education; and how they developed to a point where the starting of a Theatre in Education company was a natural progression.

### EDUCATION

One of the major changes in education and one essential to the growth of Theatre in Education was the recognition of the idea that education should be child centred.

The origin of this philosophy is to be found in the Eighteenth Century with Jean Jacques Rousseau, and in his ideas can be seen the development of many of the major concerns in education in the Twentieth Century. Rousseau advocated that the first task of education was to study the child, investigating his spontaneous impulses, sex and age differences. These insights are realised today in the vast literature on child psychology. To Rousseau education should be reformed by a "Return to Nature!", and as a consequence of this philosophy he suggested that the child must learn to acquire knowledge for himself, and that education should be guided by the child's own interests. The child, he believed, should not be regarded as a small adult. So that every child should be able to receive such an education Rousseau was convinced that it should be free, provided by the state with impartiality for all classes of society.

It was Froebel (1782-1852) who emphasised the importance of play in the development of the child. In play the child spontaneously engages in objective expression and thereby develops inwardly. Froebel believed that play was not trivial, but a serious business of real significance. His views were historically important for the child centred movement in English education.

John Dewey (1859-1952) was concerned with the problem that traditional schooling had become too preoccupied with developing intelligence and



conveying information through book learning. Dewey felt that it was dangerous to sever knowledge from practice and in his experimental school, begun in 1896 when he was at the University of Chicago, he attempted to break down the separation of knowing from doing. Dewey also considered the problem of how can the teacher introduce varied subject matter which will have significance and value in the life of the child, and how can the mastery of basic academic skills and knowledge be achieved by means of everyday experiences and occupations. Dewey was concerned with the quality of the experience for the child:

"The quality of any experience has two aspects - immediate agreeableness or disagreeableness and its influence upon later experiences ... Hence the central problem of an education based upon experience is to select the kind of present experiences that will live fruitfully and creatively in subsequent experiences." (2)

An essential part of this philosophy was that of personal motivation in learning and Dewey recognised that "Traditional education tended to ignore the importance of personal impulse and desire as moving springs". (3)

He summarised many of his findings in his book Education and Experience written in 1938, but he had tried some of these ideas in practice during the 1890s.

Thus, before the beginning of the Twentieth Century certain very important ideas in education had already been expressed and some actually tried out in experimental schools. Ideas that were essential to the development of education and to the appearance of such a phenomena as Theatre in Education.

These ideas were developed by a number of other educationalists and most of the ideas were being discussed in Educational circles at the outbreak of the First World War but they had not penetrated very deeply into schools and teachers were reluctant to adopt them.

The actuality of life in a school was very different. Edmond Holmes, a retired Chief Inspector of Schools, made this very clear in a book written in 1911:

"Why is the teacher so ready to do everything (or nearly everything) for the children whom he professes to educate? One obvious answer to this question is that for a third of a century (1862-95) the 'Education Department' did everything



(or nearly everything) for him. For a third of a century 'My Lords' required their inspectors to examine every child in every elementary school in England on a syllabus which was binding on all schools alike. In doing this, they put a bit into the mouth of the teacher and drove him at their pleasure, in this direction and that. And what they did to him they compelled him to do to the children." (4)

It was not until the 1930s that the new ideas began to emerge in official reports, and they were accompanied by a realisation of the different role school could play in the life of a child.

"A good school, in short, is not a place of compulsory instruction but a community of old and young engaged in learning by co-operative experiment." (5)

From being a place where the original intention was to teach children how to read, schools had broadened their aims until by 1931 they could be said to be teaching children how to live. (6) In Primary school education this new attitude required very different working methods. A new approach was needed to the curriculum and the 1931 Report on the Primary School suggested that "the curriculum is to be thought of in terms of activity and experience rather than knowledge to be acquired and facts to be stored." (7)

The rigid timetable with its watertight subject compartments had to be broken down. This had been happening slowly by the realisation of the natural correlation that existed between different branches of knowledge, but what was suggested in the 1931 Report took things a step further. The method suggested was the use of the Project. It offered a very definite involvement of the child in his own learning. An involvement that came from the child solving problems; the child learning in action.

The new project method is still compatible with teaching within subject divisions and implies merely that the teaching, instead of consisting in imparting knowledge of a subject in logical order takes the form of raising a succession of problems interesting to the pupils and leading them to reach in the solution of these problems, the principles which the teacher wishes them to learn. (8)

The Report warned teachers against adopting the method until they really understood it and came to believe in it. However, the method was adopted slowly and could be seen to make an impact in schools. There was



an increasing variety of content and approach and subject boundaries became blurred. The teacher's role changed from being a purely didactic one to the adoption of a consultative, guiding and stimulating role. The project method at its best could lead to the use of books of reference, to individual work and to the child's active participation in learning. (9)

The project method itself developed and a variation more suitable for older children was introduced. This was the 'Centre of Interest', which began with a topic of such inherent interest and variety that the work of the class can revolve around it for a period of a week to a term or more. As it is difficult to find such a centre of interest, several 'topics' are set in motion at once. (10) If the method works properly it can have a very definite effect: "The sense of personal discovery influences the intensity of a child's experience, the vividness of his memory and the probability of effective transfer of learning." (11)

Theatre in Education can aid curriculum development, for it offers a real service to schools. It provides the stimulus, subject-matter, climax or follow up to a project or centre of interest.

The Secondary school system developed after the major report of 1926 on "The Education of the Adolescent", which recommended the use of the term 'primary' for the 5 - 11 age, and 'secondary' for 11 or 12 upwards. As a result the latter group were separated from the lower age and sent to a senior or secondary school. (12)

Of these new Secondary Schools the Spens Report of 1938 asserted that:

a typical school of the present day is to be regarded as not merely a 'place of learning' but as a social unit or society ... deliberately created and maintained as a means of bringing to bear upon the young formative influences deemed to be of high importance for their own development or for the continued wellbeing of the community. (13)

Thus, education was seen as much broader based, the whole child was to be developed. In spite of this the actual curriculum remained divided into



separate subjects. Within this division it is in the development of English and particularly drama that another thread can be followed leading eventually to the appearance of Theatre in Education.

For a long time drama was linked to English in the Secondary school curriculum and indeed in many schools it still is. It was not until the 1960s that drama became generally recognised as a subject in its own right, and even now it can still suffer from being the 'Cinderella of the curriculum'. This was a term used about the fate of English in the early 1900s. When the Committee for the Board of Education reported on the Teaching of English in England in 1921, they found that "the position of English in the educational system of England has scarcely any history. Of conscious and direct teaching of English the past affords little sign". (14) Even in 1921 they found that in many schools English was not considered an important subject at all, and was entrusted to any member of the staff who happened to have some free time. (15) By 1959, however, it had developed into an essential part of the curriculum, as a Report for the Scottish Education department noted.

The study of English, which has been described as 'the instrument and precondition of all intellectual progress, entering into education at every point', occupies a prominent place in the curriculum. (16)

With the development of English, Drama grew as well. At the beginning of the Century there were only a few pioneers who recognised, and tried to convey, its value to others.

As early as 1913 a Mrs. A. T. Craig, the Principal of the New York Ethical and Cultural School, was proposing drama as of value to all aspects of the curriculum. The threads leading to the eventual appearance of Theatre in Education can be seen even here.

The dramatic art offers an almost unequalled method for all-round culture, a method for supplying in vivid form much of the intellectual material of the regular subjects, which is now frequently acquired in a confused jumble and especially a method for doing justice to that most neglected element in our education - the training of the emotions. (17)



Another early pioneer was Caldwell Cook, a Teacher of English at Perse School, Cambridge. His ideas on education were based on the belief that "telling can only be the servant of trying, not its substitute". (18) In his teaching of English and Drama he used the child's love of play as a starting point and a stimulus.

The natural means of study in youth is play, as any one may see for himself by watching any child or young animal when it is left alone. A natural education is by practice, by doing and not by instruction. (19)

In the practical application of this philosophy (which has strong echoes of Dewey and Froebel) he based his work on the acting out of formal plays and playmaking from already existing stories. The boys were allowed some creative freedom in the preliminary exercises before the main business of playmaking. Although he was working within a framework of known dramatic and story material, his approach was extremely unusual. His ideas began to filter through slowly, and a few teachers started to use his method of work.

The use of play in education was not just linked to drama as Percy Nunn pointed out in "Education, its data and First Principle":

It is hardly extravagant to say that in the understanding of play lies the key to most of the practical problems of education; for play taken in the narrower sense as a phenomenon belonging especially to childhood, shows the creative impulses in their clearest, most vigorous and most typical form. Hence it is that essentially creative activities such as art, and craftsmanship and in smaller measure geographical exploration and scientific discovery are felt to have a peculiar affinity with play and are in fact, continuous with it in the development of individuality. (20)

The use of play in other areas of Secondary education was beginning to be introduced. About twenty years before, a Professor Armstrong introduced the heuristic method of teaching science, which was to place the student in a position of an original investigator. So, by the 1920s the idea of learning by personal discovery had been introduced. The method placed an emphasis on the child, not just as a listener, but as an active participant in his own education.

With the development of drama came also an awareness of the value of theatre for the child. The 1921 Report on the Teaching of English commented: "The sooner a child becomes familiar with the best forms of theatrical amusement the less likely he is to be permanently attracted by the worst." (21) This was not just a move to develop good taste, but a sincere belief in the philosophy that "Education is preparation for life, not merely for livelihood." (22)

The value of drama was recognised, not only in schools but also in adult education, but drama still meant theatre. Theatre Directors asked to comment on the nature of dramatic art for the 1926 report on "The Drama in Adult Education", saw it in terms of 'the acted play'. In this form, however, it had an enormous educational value, as Sir Barry Jackson of the Birmingham Repertory Theatre pointed out.

As an instrument of education drama, always supposing that education means a knowledge of leading a life best calculated to help the community, stands without a rival. It shows every phase of life. It brings the whole of man's life into the compass of two and a half hours. (23)

The 1921 Report on "The Teaching of English in England" had encouraged the reading and acting of plays in schools, but many teachers, especially those in Elementary Schools had no knowledge of the subject. To try and train them the Mary Ward Settlement in London introduced special courses. To help run these the Settlement introduced a professional worker who had the training and professional experience of teacher, actress and producer as well as some experience of social work. (An early and remarkably well qualified actor/teacher!)

What exactly was the value of play study and performance? The 1926 Report suggested its value lay in that it dealt with humanity in all its most common and varied forms, allowing at the same time, scope for unlimited imagination. (24) What drama could also be was "an excellent gateway to other subjects", leading pupils to other forms of literature and helping to stimulate "a quickened mental curiosity, which could only be met by the study of

the subjects which previously had failed to awaken the least response". (25) Thus, drama held great possibilities for the development and stimulation of learning, an attitude essential to the appearance of Theatre in Education.

The Report concluded with a clarion call for drama:

If drama is the greatest of all arts, because it comprehends all other arts, is it not, under the right conditions, the greatest of all instruments of education, because it comprehends them all? (26)

By the 1930s drama was considered to have a different value for different age groups. The Handbook for Teachers (1937) suggested that for the Infant it could be "a joyful game in which he is almost unconsciously trained in all virtues of self expression." For Juniors "it is an excellent discipline in speech, poise and self confidence", but for Senior schools the emphasis was on classroom and school productions and the dramatisation of longer stories or ballads. (27)

With the passing of the 1944 Education Act there was an acceleration in the introduction of 'modern' methods, and an increasing awareness that education should provide for the whole individual. "The school has its part to play in providing legitimate outlets for impulses and emotions and so getting them in some sort of order." (28) This was exactly the area that Peter Slade could see Drama functioning. "Drama", he wrote in 1954, "means 'doing' and 'struggling'. It is a great activity; it never ceases where there is life; it is eternally bound up with mental health" (29).

The 1950s was a turning point in the popularisation of drama in education. Peter Slade's book, "Child Drama" focused attention on the relationship between drama and the natural play activity of the child. He saw play as being the child's way of thinking. When evaluating children's drama work, he suggested that to use the criteria applied to the conventions of adult theatre was wrong. It was the consideration of the child through his play activity that was more important. At last drama in education was becoming recognised as separate from theatre. Peter Slade took this



separation a step further, claiming child drama as an art form in its own right: "There does exist a Child drama which is of exquisite beauty and is a high Art Form in its own right. It should be recognised, respected and protected." (30)

The division of opinion over Slade's views, and the theatre versus educational drama conflict carried on through the 1950s. By the end of the decade a few teachers' training colleges were running drama courses with an educational slant. It was not until the mid 1960s that colleges began to really develop their drama courses, but even then there was still an emphasis on the Theatre Arts.

In 1967 the Department of Education and Science issued a special report on Drama. Drama was recognised, but not yet firmly established. The Report noted that out of the 162 local authorities in England and Wales 51 had Drama Advisers. In the Inner London Education Authority about 50 of the 300 Secondary Schools included drama on the timetable. The range of the work in schools over the country varied from taking drama merely as an aspect of English to personal expression in movement. The Report expressed concern:

The question that we have continually asked ourselves is this: does there exist in the middle of this range of artistic expression a discipline that can be defined or identified as drama? If not, how do we describe drama? Who is to teach it? If our answers are uncertain it is because we have hesitated to impose definition on a young and growing subject. But the need for clarification is strong and, since the quantity of work is far outstripping quality, urgent. (31)

In the 1960s there was an explosion of reports on all aspects of education. They made it clear that the rapid changes both in society and in technological development called for a radical re-orientation of resources and fundamental re-appraisal of educational thinking.

The major reports like Plowden and Newsom advocated the use of drama and accepted it as valuable in schools. The Newsome report saw the real value of drama for the less able children and regretted that it was often

denied to pupils:

Though drama comes, by school tradition, into the English field, it is a creative art embracing much more than English. Perhaps its central element is, or should be, improvisation... By playing out psychologically significant situations, they (boys and girls) can work out their own personal problems. Here is one way in which they can be helped to reconcile the reality of the world outside their own private worlds. Once this begins education has something on which to build. In short, drama, along with poetry and other arts, is not a 'frill' which the less able can safely omit or relegate to some minor position on some Friday afternoons, Art is not an expensive substitute for reality. It is through creative arts, including the arts of language, that young people can be helped to come to terms with themselves more surely than by any other route. (32)

Thus by the mid 1960s the value of drama for the child's personal development was fully recognised and the difference between educational drama and theatre was appreciated. The situation was ripe for Theatre in Education companies to develop. Their main point of contact in a school is usually the drama teacher and it is often in the drama lessons that most use is made of a Theatre in Education programme. This is a situation that Theatre in Education teams realise and want to change. They want to move out across the subject divisions so that a programme can be booked by the appropriate department.

However, without the development of drama in education, the acknowledgement of its importance, the employment of drama teachers and the growth of drama departments in schools it is doubtful that Theatre in Education would have been used and appreciated so quickly. In fact some Theatre in Education teams began by wishing to promote drama in education as their first priority.

Another important aspect of education, developing at the same time as Theatre in Education, is Games and Simulations. A definition of the simulation technique, given by Arthur J. Hogan, is that it:

teaches by putting the student in an environment and making him respond to its demands. By so doing, the student discovers for himself the results of his actions and is led to abstract the fundamental relationship present in the situation. It is this quality that classifies simulation as an heuristic teaching device. (33)

The method, then, is not new, and a form of it can be found in the early 1900s with Professor Armstrong's practical approach to the teaching of science. (34) The method has been used by many teachers over the years, in many subjects other than science. It has taken the form of Board Games, Case studies of events, and role play in the acting out of a situation.

War Games can be a form of learning about history and military strategy, and these have been on the market for several years. Businesses developed simulations and games to teach their employees about their work. In 1965 the National Bank of New York introduced a game called "Citibank" which was designed to improve the corporate image and familiarise players with the bank's services. (35)

In Britain over the past few years teachers have begun to move away from the idea of teaching a class as a unit using a textbook as the chief medium of transferring knowledge. The complexities of man in Place, Time and Society today and the differences in the actual intellectual and experience level of the pupils in one class have made teachers look for new methods of teaching and some have begun to develop an enquiry based approach using a variety of materials. In a Junior School the Centre of Interest project provides the teacher with the opportunity for this new approach; in a Secondary School the simulation can do the same:

Simulations are thought to be capable of promoting a variety of cognitive learnings (facts, principles, decision making, strategies, social interaction) and affecting attitudes. Further more they are felt to be beneficial in aiding pupils in attaining more realistic, comprehensive and integrated views of complex social, political and economic processes. (36)

Games and simulations are on the increase in schools and a few have been produced commercially in Britain. A recent exhibition at the Royal College, London (Summer 1978), displayed a range of work for all ages, produced both commercially and by schools and colleges.

Thus, this technique has developed alongside Theatre in Education and the two methods are closely linked. (This will be discussed later). What



is interesting is that education should have been moving towards this method at the same time as Theatre in Education was beginning to develop.

### THEATRE

In trying to discover the origins of Theatre in Education in the adult theatre movement it is necessary to examine two different areas. One is the development of certain attitudes, techniques and philosophies in Western Theatre as a whole. The other is the presence of the right physical and social circumstances in Britain, that allowed Theatre in Education to become established. The former area is a broad and somewhat nebulous one. There are, however, recognisable links with Theatre in Education. The influence of Brecht and the development of political theatre are important aspects. Others are the appearance of documentary theatre with a socio-political or historical basis; the idea of total commitment to a local community; and the growth of alternative theatre groups (Fringe and Community) with their rejection of established theatre techniques and architecture.

Brecht had such a major influence on the Western theatre, on movements and individuals, that it is impossible to examine the origins of Theatre in Education without considering some of the aspects that Brecht introduced.

Brecht wanted the theatre to deal with subjects that were relevant and understandable to ordinary people. He was against the idea of theatre as an end in itself, and wanted it to communicate. As a playwright, director and theoretician Brecht explored these ideas in many different ways throughout his career.

In the late 1920s and early 1930s he identified himself with the Communist Workers theatre movement in Germany, writing his Lehrstücke, (Teaching plays) to present his ideas. These plays were structured to lead the audience to discuss and debate the subject matter. In "The Measures Taken" (1930) the audience are asked to assess throughout the play whether the main character's actions are correct or not.

To stimulate a critical attitude in his audience Brecht developed the alienation technique. It was to replace empathy as the dominant relationship between the audience and the characters in the play:

The alienation effect ... consists of the reproduction of real-life incidents on the stage in such a way as to underline their causality and bring it to the spectator's attention. This type of art also generates emotions, such performances facilitate the mastery of reality, and this it is that moves the spectator. (37)

It must be pointed out, however, that although this alienation technique was important in the development of Political, Community and Young People's Theatre work, it is rarely an ingredient in Theatre in Education. TIE makes powerful use of empathy, but it uses it to make pupils question and think about the world around them. This is an aim Brecht wished to achieve.

Brecht wanted to develop in his audience a spirit of real enquiry, but he wished the process to be an enjoyable experience. His adoption and development of the principles of epic theatre gave him a suitable form for his ideas:

The epic theatre uses the simplest possible groupings, such as express the event's overall sense. No more 'casual', 'life-like', 'unforced' grouping; the stage no longer reflects the natural disorder of things. The opposite of natural disorder is aimed at: natural order. This order is determined from a socio-historical point of view. (38)

Brecht's rejection of the conventions of realism were present in his experiments with play production. Working against the theatre of illusion he made the mechanics of the theatre obvious, revealing the lighting, showing scene changes, using non-realistic settings, masks, placards and so on.

Brecht's ideas have had a profound influence on the development of theatre over the last thirty years. The directors and writers at the Royal Court, who emerged from the setting up of George Devine's English Stage Company, were strongly influenced by the work of Brecht and the Berliner



Ensemble. William Gaskill explained:

Brecht was the great formative influence on my work and I think on most of the people who worked with me. It's an approach to the theatre which is hard to define: it's partly a question of economy, of reducing things to their simplest visual state, with the minimum of scenery and props needed to make a theatrical expression ... The influence of Brecht was also connected with a certain sense of moral and political direction. One did have a sense of rather stable moral value which if you like came from Marxism. One was glad to relate to something which appeared to have that much seriousness and point in a profession which can

often appear frivolous. I do think we all feel a bit differently now. (39)

It was from the Royal Court that the new wave of theatre in Britain began in the mid 1950s with the production of John Osborne's "Look Back in Anger". Perhaps Brecht's influence on the British theatre has been more strongly felt in the area of Fringe or Alternative Theatre, with the development of political and experimental companies like 7.84 and Joint Stock. Theatre in Education is part of this Alternative Theatre development, occurring at the same time and using the Brechtian elements of simple presentation, clear exposition, use of song, and a political stand with a reasoned argument.

The development of political theatre this century is perhaps one of the major origins of Theatre in Education. In Theatre in Education programmes the subject matter is often a social or political issue, and it is quite likely that the company will take a strong view point on it. Such a subject as fascism has appeared in many recent Theatre in Education programmes, the companies often taking a definite anti-National Front approach.

The method of work and form of presentation used by Theatre in Education groups is often similar to those found in the earlier political theatre companies: the group commitment, group devising, use of improvisation and constant review of the 'script'; the multi-media approach to presentation and emphasis on simplicity and close actor-audience relationship.

The most primitive form of Agitprop began in the USSR after the Revolution as a means of communicating news to a largely illiterate population and confirming revolutionary values. The method used was to dramatise texts from leading articles by speech, song and gymnastics. Piscator's Political theatre in Germany during the 1920s had to stir the audience towards revolution. Piscator's communist theories provided guidelines for his work, and the themes of the presentations had to be suitable

for awakening the audience's awareness of the class struggle, social injustice and the need for revolution.

For Piscator the Drama was to be "an instrument of propaganda, of education". (40) The company toured halls and workers' meeting rooms, acting out scripts they had written themselves. As they lacked suitable plays, Piscator took material from recent history and current events, or adapted classical scripts or dramatised novels, the company improvising to develop effective speech. Sometimes the company would borrow scripts from similar organisations but these would be constantly altered.

Thus, the plays were very different from the traditional theatre.

C. D. Innes comments on this:

It must be noted that plays in which ideas are dominant or the primary aim is the journalistic presentation of actual experience, adopt a taut construction where the logic or argument or the selection of fact is the sole organising principle. (41)

Usual stage dialogue was ill suited to the documentary nature of the material, but the resulting absence of literary quality in his improvised scripts forced Piscator to experiment in presentation methods. He used as many means of communication as possible to put over the facts: pictures, photographs, placards, projected texts, slogans, flags, grotesque puppets, loudspeakers.

Piscator wished to draw the audience into the action. Political theatre needed the active engagement of the audience on simple dramatic grounds. As the structure tended to be episodic the audience involvement gave dramatic excitement to the demonstration of the argument. The audience and the actors were involved in a partnership and performing in the round meant that the audience were aware of being part of the play whilst also being part of a group. Brecht described the method used:

Piscator's experiments at once produced a thorough-going chaos in the theatre. Just as they turned the stage into a machine shop, so they turned the auditorium into a legislative body. Before this body were visibly set the great public questions



that demanded decisions. Piscator's stage did not despise approbation, but it was more eager to arouse discussion. It did not aim only to provide a spectator with an experience, but wanted to make him draw practical conclusions, take hold on life and actively participate in living. (42)

Unlike much of TIE this audience participation was not physical. It took the form of discussions between the actors and the audience, who remained in their seats. The actors were not questioned in role by small groups of the 'audience' as in TIE.

Piscator's work provided models for future political and documentary theatre including Joan Littlewood, Roger Planchon and the American Living Newspaper. In fact his influence could be seen almost immediately in England with the Rebel Players in Hackney and The Red Megaphone in Salford copying his work. It was the Rebel Players who were to form one of the best known and most influential English political theatres in the 1930s - the Unity Theatre. This was an entirely amateur organisation formed after the Rebel Players had taken plays out to Co-op Guilds, Trade Union, Labour; and Communist Party Branches. With their very successful production of Odet's "Waiting for Lefty" in 1935 the group gained recognition and support. Realising there was a need for a theatre of their own, they joined with other groups such as Red Radio and formed the new organisation: Unity Theatre, renting a hall in Central London.

Their rules defined their policy:

- (a) To foster and further the art of drama in accordance with the principle of true art by effectively presenting and truthfully interpreting life as experienced by the majority of the people can move the people to work for the betterment of society.
- (b) To train and encourage actors, producers and playwrights in accordance with the above ideals.
- (c) To devise, import and experiment with new forms of dramatic art. (43)

Through the pursuance of these policies they made a strong impact on theatre people and on intellectual and political thought in London during the 1930s. They staged short plays, sketches, burlesques and agit prop to all kinds of groups and presented the first Brecht play in Britain, the one-acter, "Senor Carrar's Rifles". It also produced the first Living Newspaper ~~and with "Busmen".~~ and with "Busmen". in 1938. This showed the



history of the formation of the London Passenger Transport Board.

Many actors and directors started or worked with Unity Theatre, people like John Allen, John Fernald, André Van Gysegham, Lionel Bart and Maxine Audley. Paul Robeson announced that he would join the Unity Players because:

The plays I want to do in the future can only be done in this theatre. The plays I shall seek deal with the negro and working class life. As an artist I must find a working class audience. In the Unity Theatre I can develop my stuff. (44)

By 1938 about 130 other similar groups had been formed and of those that continued, Glasgow and Merseyside were the most successful. When the war began the Unity in London had to close, and during the war years had a difficult time surviving. Its influence, however, had been quite immense. It brought new techniques and plays to Britain that would probably not have come via the main stream theatre, and it influenced and trained a large number of people who were to stay and work in the theatre for a long time. It helped to make working class actors and plays widely acceptable and helped to inspire Joan Littlewood's Theatre Workshop in its early years. It showed that "politics can involve art and art can involve politics." (45)

The form of work developed by Unity, its policies and methods bear many resemblances to Theatre in Education today. This is not to say that Theatre in Education is propagandist, but it is definitely political.

Other origins of Theatre in Education can be seen in the Federal Theatre Project in America and its Living Newspaper scheme. The Federal Theatre Project was part of Roosevelt's New Deal in the 1930s, to provide work for some of the many thousands of unemployed theatre workers. Beginning in 1936 it was not long before there were Federal Theatre productions all over the country. Local groups were formed and tours sent out from New York. There was little money and wages were small but the seats were cheap and never cost more than a dollar. It took a political stance in its presentation of "It Can't Happen Here", an anti-Fascist play opening

simultaneously in 21 cities in 1937.

One of its developments (introduced into Britain by the Unity Theatre) relates to techniques used in Theatre in Education; that was the starting of the Living Newspaper.

A definition of this movement is supplied by M. M. Nagelberg in his introduction to Arthur Arent's play "One Third of a Nation": "The Living Newspaper is a dramatic device for presenting educational propaganda by bringing to life the facts as they are found in newspaper reports." (46) Living Newspaper's approach was not just journalistic but also editorial, a production always taking a point of view on a subject. For instance "One Third of a Nation" reveals the deplorable conditions in a typical city slum and tries, whilst tracing some of the causes of poor housing, to explore possible solutions. The facts assembled for the play were drawn from such sources as the report of the New York Board of Fire Underwriters, the population figures from "A Century of Population and Growth", Government Printing Office and various newspaper articles. Any Theatre in Education programme on a socio-political theme will draw from this kind of material. In fact the subject-matter chosen by Living Newspaper is very similar to Theatre in Education's choice today: the natural resources of a country, slum housing and poverty.

The Leeds Theatre in Education team prepared a documentary on Housing in 1976 and asked some of the same questions as the Living Newspaper had in the 1930s. The Leeds programme was on a local housing problem, Quarry House Flats, the Living Newspaper on a New York slum where there was a bad fire. To explain the housing problem both programmes explored the historical background in brief, episodic flash-backs showing speculating buyers or landlords, and willing tenants. Both programmes ask what can be done, and although they each offer different answers, they place the basic responsibility on the Authorities: The Leeds Council, or the United States Govern-

ment. Both end with a plea for some kind of action that will help the ordinary man caught up in the problem:

Leeds programme: "A Place to Live"

JACK: They've tried stacking us on top of each other in tower blocks of flats, they've tried putting us next to each other in terraced rabbit hutches, facing each other round beautifully laid out courtyards, with flowerbeds and little bits of trees. They seem to think that all their plans are about nice shapes and lines. Bits of concrete and ironwork and not about people. I just think if the three of us sit in here and make it hard for them to shift us they might just realise that. (47)

Living Newspaper: "One Third of a Nation"

MRS. B: We want a decent place to live in! I want a place that's clean and fit for a man and woman and kids! Can you hear me - you in Washington and Albany or wherever you are! Give me a decent place to live in! Give me a home! A home! (48)

Both these programmes have taken as their starting point the presenting of a problem. This is the basis of the Living Newspaper technique as Arthur Arent explains:

In any analysis of this technique, the first thing to consider is not style, which is the manner of doing a thing, but content, which is the thing itself. Here we have the primary departure from the March of Time School of Playwrighting. For the latter is in essence a dramatisation of an event - a news event - while the Living Newspaper is the dramatisation of a problem - composed in greater or lesser extent of many news events, all bearing on the one subject and interlarded with typical but non-factual representations of the effect of these news events on the people to whom the problem is of great importance. (49)

To introduce another comparison: trying to explain the method of Theatre in Education, David Holman wrote:

The Theatre in Education programme is one in which the 'audience' is put in the situation of problem confrontation or problem solving. A specific objective has to be realised and the audience and actor together are involved in moving towards that end. (50)

Thus, the Living Newspaper and Theatre in Education have some basic points in common. They both concentrate on content rather than form,



and take up issues as their subject-matter. These issues are the 'problem' and in Theatre in Education it is the solving of this problem that can provide the programme structure, and involve the audience both mentally and physically.

One of the links between the Living Newspaper and the documentary technique used by Theatre in Education teams is the appearance of the documentary in British Repertory theatres. The first theatre to develop the local documentary was the Victoria Theatre, Stoke on Trent, under Peter Cheeseman. The subjects ranged from "The Staffordshire Rebels" (1965), an historical documentary of the English Civil War; to "The Knotty" (1966), the history of the local railway; to "The Fight for Shelton Bar" (1974), the story of the local steelworks and a plea for its survival.

Although a writer is sometimes used (Peter Terson worked on "The Knotty") everyone in the Stoke company is involved in research, and the preparation is a group devising process.

If we had no writer amongst us, we must assume the function collectively, as a group, shape our own material out of documentary research into the history of this community. The process should be one in which we, the actual practitioners, dominated the presentation of the material. The aim should be to use all our performing experience to create a lively and popular show and a loose format for future development. (51)

In this kind of documentary the subject matter is usually local, the structure is episodic and the facts are conveyed by the use of many different theatrical techniques. Use is made of song, voice over, a narrator, projection; there is also very little deep characterisation. All these elements can often be found in documentaries devised by Theatre in Education companies.

Peter Cheeseman developed a policy of commitment to his local area, and this is one of the aims of Theatre in Education Companies now. An earlier pioneer of this policy was Roger Planchon in France. When he became Director of his local theatre in Villeurbanne in 1957 he attempted to build



an audience in the industrial suburb of Lyon that has hitherto been indifferent to theatre.

He introduced a policy of going out to find his audience, and he and his actors began to eat out several times a week in the canteens of Villeurbanne factories. By this method he created a machinery of contact and service for this potential new audience. In his first leaflet he sent out he wrote:

The Théâtre de la Cité is born. It will not be a popular theatre without your help. The experiment, unique in France, will not succeed without the support of the workers. Therefore this questionnaire is addressed to you; trades union officials, cultural representatives, apprentices. In order that a popular theatre may live, its animators must know what you want. (52)

Planchon carried on his policy of contacting the community, he and his actors visiting the factories after some of the workers had seen plays at the theatre. Planchon would begin a discussion on a particular production by climbing up on a table in the canteen and joking with the workers. As a result of this work in the community the audience at the Théâtre de la Cité is truly a popular one and is devotedly loyal.

To give this audience plays they would enjoy Planchon adopted a very particular policy:

When I began to do plays I always had this wish and still have it deeply, to bring things away from literature and connect them with real life ... One must write or produce things which are rigorously truthful, never fall into idealism or myth making, if you do, people who are outside culture are justified in making fun of it. (53)

This concern with real life is very much a factor of Theatre in Education work today. Their concern is with facts, with reality, not fairy tales or fantasy. So, in political and documentary theatre, and theatre committed to its local area, can be seen strong similarities with Theatre in Education's methods and aims.

Another important aspect of Theatre in Education is the concept of group work and mutual commitment, and this can be seen in the Fringe and

Experimental companies. These companies began to be formed in Britain at about the same time that Theatre in Education developed.

In the Summer of 1967 two American Companies, Open Theatre and Café La Mama visited Britain. They offered a real alternative to the conventional theatre scene. The Open Theatre's production of "America Hurrah!" examined the physical and psychological problems of metropolitan living through mime, movement and short scenes, the company working together as a group, not as individuals.

These two companies had a real effect in Britain. Max Stafford-Clark at the Traverse, Edinburgh, changed his method of work after seeing them , forming an independent workshop on the New York group's pattern. One of the principal factors in the initiation of this new movement was the creation of the London Arts Lab in 1968. Set up by an American, Jim Haynes, it established a deliberately relaxed nonchalant environment for the multi-media experiments. Several new companies began work inside the Arts Lab, Portable Theatre; Freehold, the Pip Simmons Group; the People Show. The style of life and work inside the Arts Lab ensured that the British Underground Theatre had been placed very firmly on American tracks.

In the same year two other Americans set up their forms of alternative theatre: Charles Marowitz created the Open Space out of a Tottenham Court Road cellar and Ed Berman began to take his Inter-Action Shows out to community environments. (54)

It was from 1968 onwards that the Fringe and Community companies developed rapidly both in London and in the provinces, many gaining grants from the Arts Council. Theatre in Education was part of this upsurge in alternative theatre, sharing some of the same work methods and moving out to new 'audiences'.

The fact that 1968 proved to be such a watershed in the development of Alternative Theatre was partly due to the political atmosphere at the

time. It was a time of the Paris student riots, the student revolts during the Democratic Convention in Chicago, the brief summer of liberation in Prague. The fact of a Conservative Government being in power in Britain stimulated the growth of left-wing political theatre groups, and the development of an economic boom provided an atmosphere of expansion and growth. Therefore Local Authorities and the Arts Council were ready and able to give money to new theatre groups. From 1968 to 1973 the number of small companies grew rapidly and the Arts Council list of grant to Alternative Theatre companies exploded from virtually nothing to a long and varied list of recipients.

One of the main contributing factors to the development of Theatre in Education was the emergence of the Regional Repertory Theatre movement in Great Britain. The growth of the Repertory theatre, with a commitment to its local area, provided the right physical and social circumstances for the development of Theatre in Education.

A major impetus for the Repertory movement came from Miss A. Horniman, when she bought the Gaiety Theatre in Manchester in 1907, and pursued a policy of presenting classical and contemporary British plays. Her patronage of the Abbey Theatre in Dublin, founded in 1903, was however a more successful venture than her Manchester one which closed in 1921. However, a number of other Repertory theatres opened at this time; the Glasgow Repertory Theatre in 1909 and Liverpool in 1911 (55). The latter was the only one to be owned by the people instead of an individual, for it was founded by some 1,500 shareholders. (56)

In 1913 the Birmingham Repertory Theatre was opened under Sir Barry Jackson. All these early theatres collected their own group of actors, and often playwrights as well. The movement grew until over 100 Repertory Theatres were established in Great Britain. By 1957 most of them were still changing their programmes weekly, and the actors were mostly paid salaries close to the minimum of £6. 10s. 0d. a week! Birmingham was the



only monthly Rep. and only two others were playing for three weeks at a time. By 1958-9 twenty two theatre companies outside London were helped by the Arts Council to a grand total of £44,500. Both subsidy and numbers increased until by 1971-2, the Arts Council was helping nearly seventy reps. and paying out nearly £1,500,000 to them.

In fact the formation of the Arts Council in 1946 replacing the Committee for the Encouragement of the Arts (established in 1939), was a major factor in the development of the Repertory Theatres in Britain.

The Belgrade Theatre in Coventry was the first repertory theatre to be built after the second world war. It opened in 1958. No more reps. were built for a while but two civic theatres were completed in Scunthorpe and Rotherham. Then Nottingham Playhouse and the Phoenix, Leicester were completed in 1963. When the Arts Council were given funds to contribute to the cost of new buildings in 1965 a whole new building phase began. By 1971 the Arts Council had paid out £1,575,500 for new buildings or the restoring of old ones. (57)

With this increasing number of new theatres and their frequent civic status, came the need to build an audience and to make contact with the local community. Bryan Bailey, the first Director of the Belgrade Coventry, wrote:

The theatre is a living building much of the day, bringing into its orbit increasing numbers of people. The part played by the new building itself in all this, is, of course, paramount. It is also the foundation of the other most exciting development - the early and whole hearted winning of a young theatre audience. (58)

Coventry adopted a definite policy to attract young people and other theatres began to do the same. They realised the fact, expressed by Stephen Joseph, that "The theatre belongs to everyone - and one looks forward to the time when everyone realises it". (59) Many theatres started Young People's Theatre Societies as off-shoots of their adult Theatre Supporters' Clubs. These Young People's Societies provided cheaper seats,



information and often lectures and practical work. The actual facilities provided for young people varied from a coffee bar and record player at Cheltenham to Red Lion Yard at Watford, which offered several evenings of practical workshops for young people.

Co-operation between the theatre and the Local Education Authority began to grow. In Coventry the Local Education Authority bought matinee performances for schools. In Watford a drama teacher was appointed to liaise between the theatre and the schools. (60)

Feeling the need to also offer special performances for children some repertory theatres employed groups like Caryl Jenner's Unicorn Theatre Company to present matinees of special children's plays. Or they consulted an advisory committee of teachers and presented plays felt suitable for schools as part of their main programme. After such consultation, Colchester offered "The Glass Menagerie", "The Taming of the Shrew", "You Never Can Tell", "Wuthering Heights", "Great Expectations" and "An Inspector Calls" as part of their season in 1966-7. (61)

To build on this general policy of reaching out to young people some repertory theatres sent out short schools' tours using company members. In November 1966 the Marlowe Theatre, Canterbury, sent six of its company out to tour Primary schools using known and tried scripts: "There is an Island Far Away" by Caryl Jenner and "The Circus Adventure" by James Ambrose Brown.

Many repertory companies had some kind of contact with schools before any special work for schools was developed. Often one of the theatre staff were involved in liaison work with schools such as the Publicity Officer or the Assistant Director. This liaison work, geared initially to drawing young people into the theatre, began to develop into taking the theatre out to them. The realisation of this need was part of the general thinking at the time, as Giles Havergal explained about his work at Watford:



When I arrived at Watford it was a civic theatre. I was the first Director of it in its civic way of life. Before that it was a private commercial theatre. Almost immediately I wanted to have a youth/children's wing. Theatre for Youth was very much in the air, much talked about, and I picked up a lot of enthusiasm from Frank Hauser and John Neville for the idea. (62)

The policy of the Bristol Old Vic, in 1968, is an example of the aims of many repertories at that time: "We are making a definite effort to infiltrate schools informally ... so that we are in personal touch with the teachers most concerned and can find out what the children are feeling." (63) The mid 1960s saw an increasing activity on the part of nearly all the repertory theatres to make some contact with schools. When the Arts Council investigated these various activities they concluded that:

Lack of time, space and money appear to be the main factors holding back the development of young people's theatre by the adult company. To a large extent the first two factors can be overcome by adequate provision of the third. (64)

The Arts Council Report also noted that where a person in the theatre was working full-time on schools liaison, the repertory was able to offer an impressive list of activities for young people. The Council felt that this would be a useful area to extend; money to appoint such a person in other theatres could only be of benefit.

It was from these Repertory Theatres that a wide range of work for young people developed. Amongst these various activities was Theatre in Education.

### CHILDREN'S THEATRE

One of the important elements in the eventual appearance of Theatre in Education is the growth and development of Children's Theatre in Britain this century.

As stated in the introduction Children's Theatre can be described as professional actors performing to children to entertain them, but it has taken many forms over the past eighty years.



Until recently it has never been properly funded. Some foreign countries have had grant aided Children's Theatre for years. The Moscow Theatre for Children was founded in 1918. In Hungary the first state Children's Theatre was founded in 1948 and now works in two buildings with a company of 170. The country has touring groups playing to the children in those provinces where the State Theatre is not active, and the Provincial State Theatres all perform regularly to children. The State goes a long way in supporting the cost of Children's Theatre and Young People's performances in the country. (65)

Children's Theatre in America flourished in the Twentieth Century under the guidance of pioneers such as Alice Minnie Herts, who directed the Children's Educational Theatre in New York at the beginning of the Century, and Winifred Ward who offered a training in Children's Theatre at the North Western University from the 1920s to the 1950s. The Federal Theatre Movement of the 1930s established many forms of live entertainment for children throughout the 48 states. By the 1950s an organisation called the Children's Theatre committee had representatives from over 500 Children's Theatre companies attending its meetings. (66)

In Britain there has been a great deal of activity in Children's Theatre but it has mostly consisted of small companies whose work varied in style and intent, but whose life spans were, on average, fairly short.

The first noticeable move of theatre going into schools at the end of the nineteenth century was Frank Benson and his company taking in Shakespeare productions. To suit the juvenile audiences the plays were sometimes modified. The schools visited, however, were public ones, such as Cheltenham Ladies College. (67) It was not until Sir Philip Ben Greet began performing Shakespeare for school children at the turn of the century that the elementary and evening school pupils had a chance to experience theatre. The visits were to have some educational value too:

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We not only gave performances at very popular prices in all parts of London, but we held examinations at the County Hall, near the Temple of the work done by the pupils themselves. Only a few schools competed at first but in a year or two the plan expanded so fast that in Spring of 1902, when I left for America we had over a hundred scenes acted by pupils from over a hundred schools. Essays were written by the thousand and prizes awarded ... I fear that in the re-shuffle at the Education Offices, Shakespeare went by the board - then came the war period. (68)

Sir Ben Greet's work was helped by the 1902 Act which established County Borough Councils and Local Education Authorities. In 1915 a member of the Education Board of the London County Council suggested to the London Education Officer that School Children be allowed to attend special Wednesday matinees of Shakespearean productions at the Old Vic. Permission was given, but the children had to pay for their seats. A provisional grant by the London County Council to the London Central Shakespeare Committee of Teachers and to the Old Vic allowed the seats to be offered free to the children and the Shakespeare matinees were included in the school curriculum as educational visits. (69)

This venture established an interesting precedent, in that it recognised that the theatre visit was part of education and should be free. There is no doubt that its value was recognised for when the grant was discontinued in 1921 the Board of Education Committee put in a plea for the continuance of this precedent in their Report on "The Teaching of English in England":

We learn with regret that the District Auditor has surcharged the London County Council with the amount of the grant to cover the fees for the attendance of school children at Shakespearean performances. The matter is at present 'sub judice'. We are strongly of the opinion that means should be found of continuing this genuinely educational work, and that if necessary, additional powers should be given to the Local Authorities for this purpose. (70)

The matter was eventually sorted out in 1924. Under the revised Elementary Education Code, the Board of Education recognised the attendance of children at dramatic performances during school hours, and paid a grant upon approved expenditure for the purpose.



It was not until 1937 that an Education Authority gave money for productions in schools of anything other than Shakespeare, and the grant was to the Scottish Children's Theatre. The company was formed by Bertha Waddell in 1927. Her aim was to give performances of theatre that children could appreciate and enjoy. To do this she presented programmes of "combined arts", consisting of dramatised folk songs, nursery rhymes and small plays, placing an emphasis on music and movement and visual presentation. (71) Although they were allowed to play to the children during school hours in some Local Education Authorities, the children had to pay. In 1937 the Director of Education for Glasgow approved a scheme that allowed Junior school children to attend free performances. This achievement took a great deal of persuasion and effort:

I had approached the Director of Education in Glasgow and he had come to see our work, but he said we must prove ourselves over a period before we could be considered seriously. He attended several performances, and two years later gave his approval to a scheme whereby Glasgow Junior school children would see a series of performances by my company during school hours free of charge as part of the school curriculum.

Before giving their agreement to this scheme, I had to give a performance to the Education Committee with several hundred school children present. Thus began what I think were the first performances to be given in Britain to Junior School children of theatre as part of the normal school curriculum. (72)

This was a major step forward in the recognition of Children's Theatre and its place in education. Other companies, however, were still struggling both financially, and in approach to the work.

Peter Slade, a pioneer of Drama in Education, founded two companies in the 1930s to perform in schools and other venues: one company in East Anglia from 1930-1 and then the Parable Players in 1935 to tour London and the Home Counties. The latter company consisted of amateurs, professionals and students and received no financial support. Peter Slade admits that these early presentations were rather formal, but that he was trying to bring together "unconscious drama" and "the great civilised art of theatre". However, he found that there were few companies to provide any examples:

Of course, I was almost entirely alone in those days of early 1930-1. I did not know anyone really trying to do theatre for children, so there were no patterns to go on and I suppose, like many others after me, I was influenced by what schools and others expected or demanded. (73)

In response to the needs of the child he began to evolve a more fluid form of theatre, and also recommended rostrum blocks for use in London schools.

It was not until the 1940s that the companies playing to children began to really experiment and try to discover what shape was best to perform in, and what material was the most suitable. In trying to find the answers to these questions a split began to occur in the nature of the work, a division which was to develop eventually into the areas of children's theatre and theatre in education.

Peter Slade formed another company in 1945 called the Pear Tree Players. In summing up what was so special about this particular company he raises several points that in fact developed in the Theatre in Education companies of the sixties and seventies.

They worked so hard and so imaginatively, they could do script or improvisation in any place of any shape to, or with, an audience. Not only were they good as a team, but they also taught. Not only were they the first professional group entirely devoted to education - that is not just playing theatre but concocting feature programmes and other entertainments - but they also taught in schools and clubs ... They far surpassed anything I have seen in recent years. They were actor-teachers. I am sure that one day actor-teachers or teacher-actors will be a normal if new profession in our future social set up. (74)

Writing this in 1969 Peter Slade had the advantage of hindsight. However, he had proposed the idea of the actor-teacher in his book "Child Drama" in 1954. His emphasis on the company's ability to improvise, work as a team, to devise programmes and to teach are all essential to Theatre in Education today. The realisation of the importance of these abilities for presentation and drama work in schools was a major step in the shift away from straight performance to children.



In the 1940s Peter Slade was no longer the only person searching for new ways of performing to and working with children. Brian Way, another pioneer whose work in Theatre for Young People was to be so influential, began to work with the Old Vic Company. He joined them as an Acting/ASM during the war. Whilst touring a Shakespeare production the company would do a matinee for children every week, and it was through this experience that Brian Way began to form his ideas on theatre for children:

I became fascinated by children; fascinated by what we were trying to do; absolutely convinced of three things:

- (1) That the material we were doing was wrong and couldn't cover kids of 7-14 we were playing to.
- (2) That the shape we were working in was wrong, as soon as a youngster was 7 or 8 rows back he lost touch.
- (3) When I sat amongst them I found there was what was called 'boisterous behaviour'. (75)

When on a subsequent Old Vic Tour in the Autumn of 1943, he formed a unit with two other members of the company to go into schools. To try and put some of his ideas into practice they took in different programmes for Infant, Junior and Secondary, and attempted to introduce these three points:

- (1) Try to be on the floor near to them
- (2) Try out material nearer to their age group
- (3) Try and encourage some form of participation. (76)

When his contract ran out in 1944, he helped to form the West of England Children's Theatre Company. The company brought drama into the school without a platform, or stage effects and the minimum of costume. Their main purpose was to stimulate spontaneous dramatic work in schools and to allow children to join in the action with occasional scenes for them to watch. (77) Brian Way maintains that they were not doing drama in education for it was not really heard of then, but they were doing theatre. They presented short scenes, poems, song, dance and bits of participation, but their major achievement was: "The break through in shape, limit of age

group and size of audience". (78) What the outside observer made of them reflected people's view of the value of drama for children at that time. Children who came into contact with the actors were unconsciously "taught how to speak good English, how to walk about, sit or dance suitably and were made familiar with great literature and learned to act as a group."

(79) The work still had a long way to go, both in terms of its own development and its effect and use in schools. In 1943 a major innovation in the history of Theatre in Education was introduced by Catherine Hollingsworth in Aberdeen. As Superintendent of Speech and Drama she wanted to develop the drama and theatre work in the city, and she formed the Motley Players. The Company consisted of teachers whom she brought to her Drama Centre to rehearse programmes to take out to schools. At first the company went out on Wednesday afternoons, then as it developed it became the whole day. Now there are two teams, one for Secondary and one for Primary Schools made up of Drama Teachers from the city schools.

Maisie Cobby, the Essex Drama Adviser began a similar scheme, but hers was rather grander in scale, consisting of four companies of teachers, all full-time teachers in schools. They toured the County to take live theatre to children. Miss Cobby's aim was "to bring to school children an experience of live theatre which will prove a stimulus to classroom drama activity and lead to an understanding of the most human of the interpretative arts". (80)

The development of children's theatre companies in the 1940s was probably helped by the 1944 Act which gave power to the Local Education Authorities to subsidise extra-curricular activities such as visits to the theatre. (81) Certainly, companies that had entertainment or experience of theatre as their main criteria also appeared at this time. Tom Clarke's aim in starting his Children's Playtime at the Argyle Theatre, Birkenhead in 1944 was to combat the influence of cinema and to encourage a love of the theatre. He wanted to introduce children to the living theatre by an entertainment "which first and foremost was good fun". (82)



Like Tom Clarke, Caryl Jenner's company also placed an emphasis on the importance of the theatre experience. Caryl Jenner began the Amersham Mobile Theatre in 1948 to take theatre into schools, like a lot of companies in the sixties it began as an extension of the work at the Repertory theatre - Amersham Playhouse. The theatre, however, closed in 1949, but the children's work continued as the English Children's Theatre. (83) In 1967 it found a base at the Arts Theatre in London. Gerald Tyler, writing of Caryl Jenner after her death in 1972, saw her as "one of the most devoted pioneers and untiring servants of professional children's theatre". Her belief in, and enthusiasm for, children's theatre were essential to her long campaign for official grant aiding and professional recognition. "Her own approach was always through the theatre and the well-made play". (84) This policy was based on research started at the Amersham Playhouse and continued when the company were visiting schools. Discussion was encouraged between the actors, children and teachers, and schools were asked to comment on the influence the company's visit had upon classroom work. The teacher's comments are reminiscent of replies on Theatre in Education Questionnaires today: the company provided a stimulation for written work in English; a greater desire to perform; creation of a lively interest in plays in general and the realisation that elaborate scenery was not necessary for good productions. Most teachers agreed that the company's visit provided a valuable experience for the children if they were repeated regularly. (85) This was one of the major problems of the touring Children's theatre companies. As they were forced to tour all over the country to gain an income, visiting schools on any regular basis was a practical impossibility.

The Compass Players, started in 1944, also toured all over the country. Like many community and Fringe companies now it worked as a co-operative. It was formed "with the main object of taking good theatre to

towns and villages which had little or no opportunity of seeing the work of professional companies of standing<sup>9</sup>. (86) The company began to take performances to schools and this became an important part of their policy. They presented a wide range of plays from Marlowe, Shaw, Synge and Moliere to programmes specially written for them. They adopted a definite policy for this work:

In devising these special programmes for schools the educational value and suitability of material were not the only considerations for it was generally felt that if the theatre is to achieve its true function in the educational field it must, above all, be entertaining and imaginative, embodying all the exciting elements of colour, movement and atmosphere which are a vital part of any theatrical performance. (87)

This approach was welcomed by schools and Education Authorities who recognised the value of bringing to life pages of dramatic literature which might otherwise have remained purely academic experiences for the school children.

Like many groups of this kind the company did everything from lighting and stage management to acting. T. E. Bean for the *Hallé Magazine* wrote of their performance at the Central Library Theatre in Manchester:

To see the production from the auditorium was itself a delightful experience: to see the actors fulfil their multiple roles with such a quiet zest and humour behind the scenes between their exits and their entrances was a thrilling insight into what good comradeship and real community of purpose can achieve in the arts. (88)

The company also undertook the running of courses for amateur societies under the auspices of the Drama Adviser for County Durham. Although the presentation of plays was the main policy the company were still aware of their role and the use of their work in the school situation. They invited comments from staff and pupils and used criticism positively to improve productions. They were also aware of their role in stimulating the audience, but doing so in an entertaining way. They felt that it was important "to combat the spoon-feeding effect of the cinema and help in creating lively and intelligent citizens of the future". (89)



Two other companies with a similar theatre bias also began in the 1940s: the Glyndebourne Children's Theatre and the Young Vic. The former was founded in 1945 to present scripted plays in a proscenium setting. John Allen, who was the company's director later became Her Majesty's Inspector with special responsibility for Drama, and was involved in preparing the important 1967 Report on Drama.

Initially, the Young Vic worked as an integral part of the Old Vic, but in 1949 it became a self-contained mobile touring company of ten actors playing to the 9 to 16 year old age group. George Devine, as Director, wanted to put within easy reach of young audiences, shows of a good professional standard. Due to the technical difficulties of touring he recognised that simplicity in a production was essential and that meant the Director "must have a clear, clean conception of the play". This approach also applied to the performance of the actor: "In technique he should be an expert, by disposition he should be simple and direct. The children's audience will not accept laziness or incompetence on the stage." (90) George Devine also noted the real difficulty in finding good original plays for performing to children. Of the hundred scripts submitted to the Young Vic Company there were only four or five which could have been produced and even those would have required treatment.

Thus, the 1940s produced a great deal of work and thought on the whole area of performing to children. It revealed the beginnings of the different approaches to the work which would eventually lead to the formation of Theatre in Education. The advocates of Children's Theatre like Caryl Jenner and George Devine were sure that the experience was best inside a theatre building. To pioneers like Peter Slade and Brian Way there was something else a company could offer by going into schools - the use of theatre techniques to stimulate drama and other class work related to the presentation.

This promising growth in Children's Theatre came to a halt in the 1950s. A number of companies were forced to disband because of the economy cuts in the educational expenditure which meant that Local Education Authorities could no longer afford to offer them performances in schools. The West of England Children's Theatre stopped work in 1951 for this reason. Both the Glyndebourne Children's Theatre and the Young Vic ceased work, although it would only have needed a grant of £9,000 to keep them both running. The Compass Theatre stopped work in 1952; The Nottinghill Children's Theatre and the Arion Children's Theatre in 1953 and the Northern Children's Theatre under Esmé Church, and the Arena Theatre Company under John English in 1958. (91) Those that did survive had a difficult time doing so. Caryl Jenner's company was saved in 1950 by guarantees against loss of £75 each from a housewife, a playwright and Miss Jenner's mother! (92)

If the actual work did not grow in the 1950s the discussion and theory did. Such questions as the value and form of audience participation and the need for the actor/teacher began to be discussed. The debate was opened up by Peter Slade in his book on "Child Drama" in 1954 and continued by workers in the field like Brian Way and Maisie Cobby.

It was a time also of the growth of drama in education, and the development of this and of children's theatre was recognised by the First Conference on Youth and the Theatre held at the Unesco House in Paris in April 1952. International, qualified authorities on both education and dramatic art assembled for the first time round the same table. Fifteen nations took part and fifty-three delegates and observers attended. The Conference affirmed that creative dramatics (or drama in education) constituted an important element in the education of children and young people, but they noted the distinction between the techniques of creative dramatics and formal dramatics (or the production and performance of plays before an audience). In terms of education they recommended the development of



creative dramatics in schools and youth groups, and that teachers and youth leaders should be properly trained in the necessary techniques. The exchange of information, play lists, critical works and performing companies was advocated. The recommendation on theatrical presentation gave a clear battle cry:

That educational authorities at all levels facilitate theatrical presentations and experiments having a real cultural and artistic value, it being understood that dramatic art gives teachers a powerful means of education. (93)

John Allen attended the Conference acting as chairman of a sub-committee and what emerged very clearly from the Conference for him was the similarity of the problems that confronted both educational drama and the adult theatre: "the quite astonishing fact is that educationalists throughout the world are beginning to use techniques that are at the very heart of theatrical art." (94) What distressed him was the suspicion with which educationalists and professional theatre people viewed each other. Although the two areas were coming closer together, it was to take a long time for this suspicion to disappear. If, in fact, it has ever really done so.

This moving together by the two areas was reflected in other ways. In 1959 the British Children's Theatre Association (BCTA) was formed at a meeting in the Leicester Institute of Education by representatives of groups of professionals and amateurs who were engaged in Children's theatre activities. The purpose of the organisation was stated in the Constitution: "To further education for children through drama and the arts of the theatre and to encourage the appreciation of dramatic art by and for children." (95)

To develop this policy the membership of BCTA was open to both professional and amateur groups whose main activity was children's theatre, and to associate membership of colleges, theatres, libraries and publishing houses with an interest in children's theatre, and for the individual working in or interested in that area. It was this very policy of broadly based

membership which caused a rift in the BCTA ranks. The professional companies like the Unicorn and Theatre Centre left to join the Young People's Section of CORT (Council of Repertory Theatres) where they felt their interests would be better represented.

The need for a body to co-ordinate all these various movements in the professional, amateur and educational world concerned with drama, was recognised by Jennie Lee when she was Minister for the Arts. She helped to encourage the formation of the National Council of Theatre for Young People. The Arts Council recommended that the NCTYP be given funds to set up and a party was held at Downing Street to raise money. The organisation was formed in 1966 and its primary object then was to concern itself with the "co-ordination, correlation and development of all aspects of Theatre for Young People". (96) Since its foundation, however, it has suffered from financial problems and difficulty in fulfilling its objectives.

The fact that it was formed at all, as with the BCTA, is indicative of the need of various organisations working in the drama area to draw together, and their recognition that there were aims and difficulties in common which it was of value to share.

Jennie Lee's interest also led to a Government White Paper "A Policy for the Arts" in 1965, and in this the educational and cultural value of the arts was emphasised:

Almost all the activities described in this white paper are linked directly or indirectly with education. If children at an early age become accustomed to the idea of the arts as part of everyday life, they are more likely in maturity first to accept and then to demand them. (97)

The paper also recognised that "the Schools need the support both of their Communities and of the expert practitioners in the various arts". (98) In terms of theatre, there were local repertories for some schools, but for the majority there was very little that could fulfil the hopes of



the White Paper. There were only eight professional Children's Theatre companies operating all beset with financial difficulties.

The situation did not improve until the Arts Council initiated an investigation of Young People's Theatre and issued its report in 1966.

The report put together the various different developing areas:

The Committee understands that in the world of Education there are new ideas and experiments in relation to Drama. As the Report shows, this can be matched by a wealth of recent activity in the world of theatre and particularly among the outstanding of the provincial companies which have become increasingly aware of the need to establish contact with the young people in their communities. The London companies are engaged in similar developments. All this has grown up spontaneously and spasmodically and with limited resources. There is a clear need for a pooling of effort in these matters: for the theatre to contribute its professional skill and practice and for those concerned with Education to add their experience of the needs of young people. (99)

The threads were coming together and with the Arts Council's decision to fund young people's theatre in 1966 a real development could begin.

The Report committee noted the "unique" experiment at Coventry, but felt that perhaps it was a rather separate area from their study, belonging more to the world of drama in education. As it happened, it was Coventry that provided the model for the growth of the Theatre in Education companies and was an influence on nearly all the other companies concerned with children, whatever the nature of their work.

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THEATRE IN EDUCATION

CHAPTER TWO

Theatre in Education at Coventry

1965 - 1972

## CHAPTER TWO: THEATRE IN EDUCATION AT COVENTRY

Why did Theatre in Education begin in Coventry? Many factors contributed to its initiation, but perhaps one of the main ones was the nature of the City of Coventry itself. Gordon Vallins, who started the Theatre in Education scheme there, said of the City:

I have an enormous respect for Coventry. I think somehow because they suffered enormously in the war, they wanted to be first and better. They put themselves up to be shot at. I can't imagine, quite honestly, anywhere else in the country where Theatre in Education could have started, except possibly London. (1)

During the war, Coventry had been very badly bombed and the centre of the city had been destroyed. After 1945 the rebuilding of the city began with a new Cathedral; a new city centre; the first shopping precinct free of traffic in Britain; the first comprehensive schools and the first civic theatre to be built since the war.

Mr. Charles Barrett, Coventry's Town Clerk, was proud of his City's achievement:

One of the tragedies of British local government is that it has concerned itself primarily with emptying the garbage and seeing that the drains work. A theatre, run properly, and especially in a re-born city like ours, should also be our responsibility. (2)

When the Belgrade Theatre was founded in 1957 it was charged to provide a drama experience for the school children of Coventry. A resolution to that effect appeared in the City Council's Municipal Handbook of 1957/8:

The Company shall in the conduct of its affairs have regard of the desirability of assisting the Council in its capacity as the local education authority in the development of an appreciation of drama in the schools in the city. (3)

Bryan Bailey was appointed Artistic Director and the theatre opened on 27th March, 1958 with a production of "Half in Earnest". Bailey adopted a definite policy for young people.

Shortly after the theatre opened Derek Newton was appointed to develop contacts with young people, and to do this he decided to offer them both the practical and the theoretical side of drama. He introduced sessions



during the school holidays and weekends which included practical activities to show how the theatre worked and involved them in improvisation and play-writing workshops.

When David Forder took over from Derek Newton in 1960 he continued the work and added some ideas of his own. With a group of actors from the theatre company he devised a programme called "Theatre as Entertainment" and toured schools. The aim of the programme was to demonstrate the various types of theatre. In addition Forder organised a "Young Stagers" Club so that those in full-time education could buy cheap seats at the theatre and take part in a growing number of other activities such as demonstrations and workshops. When David Forder resigned it was sometime before his successor could be appointed and interest began to fall away. It was the appointment of Anthony Richardson as Director of the Belgrade in 1962 that began things moving again.

Richardson was well aware of the civic theatre's responsibility to its city. He was a man with a social conscience and he wanted to involve all elements of the community, civic, industrial, artistic and educational in the theatre. After a considerable search he appointed Gordon Vallins as Liaison Officer. Vallins was a trained teacher, but his job was really Public Relations with the press and the community. He would talk to Women's Institutes, take backstage visits and so on. His job was to sell the theatre, but he found this "a very sterile occupation". (4)

He began to develop the possibilities of the job, making a stronger contact with schools by going in to take improvisation sessions. Vallins began to take Paul Harman with him, an actor from the main company (later to run the Liverpool Everyman scheme). From the improvisation work that they did in schools was born the Belgrade Youth Theatre, a workshop for young people. On taking up the job Gordon Vallins had drawn up a list of recommendations: a Youth Theatre was one of them, another was the establishment

of a permanent Children's Theatre company at the Belgrade. At that point, however, there was no money for such a scheme, but the idea was not forgotten.

When Anthony Richardson and Gordon Vallins were travelling on a train to a CORT Conference they began to talk about the possibilities of taking the theatre into the community, of taking actors and designers into schools. The idea would not be to sell the theatre but it "would be setting up an experience for the kids". (5) From this talk grew a scheme including the art gallery, factories, offices and schools with the theatre as a catalyst bringing all of them together. It was to be "a two way process whereby we could contribute to the city by presenting problems in a creative way." The aim was to use theatre to "tell everyone else about each other's problems". (6) Gordon Vallins drew this out diagrammatically. (See Appendix A). He saw the theatre as part of and contributing to the whole community.

These ideas were developed and eventually written down in a paper which Gordon Vallins called "Theatre in Education". One of the purposes of the paper was to suggest how to make theatre an integral part of education, and by this means to make the pupils more aware of the world around them.

The next step was a meeting between Richardson, Vallins, Alderman Waugh of the Belgrade Trust, Councillor Thomas Locksley of the Education Committee and David Turner, the Belgrade's playwright in residence. Inspired by the proposals they felt that Coventry, the first city to introduce so many things, should be the first to have a Theatre in Education company. They reckoned that a penny on the rates would produce £50,000. After this meeting the Director of Education, W. L. Chinn, sent a letter to all the Head Teachers of the Coventry schools inviting them to a meeting with the Belgrade Trust. The purpose of the meeting was to consider how the theatre could assist in the schools in the development of drama and theatre in a more definite and positive way than contemplated before.



The Head Teachers liked the idea, but felt the whole scheme was too unwieldy and impractical, so they set up a sub-body from their own ranks to devise a more suitable scheme. Based on the initial ideas they suggested an educational drama service which would be an inspirational teaching service, would operate a permanent children's Theatre company, and would staff a Theatre centre which would provide aid and guidance to the schools.

The panel suggested a divided staff to do this, teachers to teach, actors to act. Vallins rejected this proposal because it eradicated the major breakthrough in the initial idea: the combination of both teaching and acting skills into one unit. Conflict and delays ensued, but suddenly the proposals were leaked to the press and in January 1965 headlines such as "£50,000 for Drama Teaching" appeared. (7) The City Council Treasurer, who had never been consulted on the project, 'phoned the Belgrade and demanded an explanation. However, the publicity had committed the Council to some sort of financial support, but the Treasurer felt that a penny on the rates was impossible.

Eventually, after the policy committee had completed and submitted their proposals, and another sub committee of education and theatre personnel had been formed to discuss finance, the sum to be granted was fixed at £15,000. In March 1965, by order of the City Council, Theatre in Education came into being as an experiment for twelve months.

It is interesting, that once the initial idea had been formed and suggested by Gordon Vallins and Anthony Richardson, how quickly the Education Authorities took it up. Not accepting it in full, but changing and developing it. Thus the eventual combination of the right idea at the right time, critical assessment and development of the scheme, and a political move to clinch the finance, produced the first Theatre in Education scheme in the country. It was a combination of the ideas of those in the theatre and those in education.

At the beginning of the scheme, certain provisions were made that

proved extremely important. Theatre in Education was established as a separate body, responsible directly through the Belgrade Trust to the City Council. While its budget came under the regular Education allotment it was kept separate. Thus the scheme was set up as a joint venture between the theatre and the education authorities and as such it did not have to duplicate the work of the main theatre or the work of the teacher in the school. It was to be a free service to the schools and was given the scope to experiment and develop.

The scheme was to begin in the Autumn Term of 1965 and meanwhile Gordon Vallins went round the schools, talking to Head Teachers discussing suitable material, viewing the equipment in the schools, meeting teachers and generally doing an enormous amount of public relations work. By July 1965 Gordon Vallins was able to issue a general information sheet about the project, which contained the essence of the work for the next year. Points three to five clarified policy:

3. The team will concentrate on the Northern Area of the city and will be able to visit most schools in that area twice in the Autumn Term. The team will enter another area the following term.
4. The team will spend a day in the school:
  - (i) dividing into two teams and teaching two classes simultaneously in the morning some form of creative drama which is related to
  - (ii) the performance by the team in the afternoon and
  - (iii) afterwards, discussing with the school's staff what has been achieved, methods, sources, and possible follow up material. Prepared lesson notes and suggestions will be distributed to the staff which they can make use of if they wish.
5. The team, in short, is an animated visual aid to both teachers and children acting as a stimulus to the creative work in the school. (8)

These points reveal a very definite attitude, the concentrating of resources, visiting only the Northern part of a small city with a school population of roughly 65,000. (9) It was placing an emphasis on creative drama leading into performance, a policy pursued by the team for several years. Whilst drama was hardly an established subject in schools and



there were no Drama teachers in Coventry, (10) the team were providing both a stimulus for, and an example of, creative drama, not only as a subject in itself but also as a method to teach other subjects. The team took on the task of being an "animated visual aid" at a time when little else was available to schools except the BBC Music and Movement programmes. Yet these programmes could not meet the immediate needs of the pupils and teachers in Coventry. To implement this policy Gordon Vallins advertised for three people with both acting and teaching experience. This was an unusual, and, as it turned out, a vital step in the development of Theatre in Education. He wanted people with both qualifications:

Basically because they are not primarily egocentric. What I wanted is people who were primarily interested in teaching, to try and make the teaching experience an exciting one and turn the two-dimensional experience into a three-dimensional one. (11)

When the team began work in September 1965 they established an attitude and way of work that is basic to Theatre in Education today:

The team is always open to constructive criticism. We ourselves, all the time we have been working together, have equally contributed ideas, suggestions and modifications; we ourselves are highly critical and enthusiastic about each other's work as individuals and of the team as a whole. We are learning from our mistakes and continue to improve our skill. (12)

They developed a method of group devising to which they applied a self-critical attitude. They planned to use creative drama and theatre, and the value of theatre in this context Gordon Vallins saw as:

its ability to exercise us as people. Properly used it can encourage us to think in greater depth, and give us a greater realisation of the world about us, perhaps more so than any other subject because it deals with the interaction of personalities in three dimensions ... One of the nice things about theatre is that it has this aspect of danger - it's here, it's now. (13)

With these ideas and ideals the company of four faced the problem of material and structure of their work. Unlike children's theatre companies the team were planning to work much more closely with the pupils. Unlike drama teachers they planned to include an element of performance. There

were no models to use, no plays to take off the shelf and there were a number of vital decisions to be made. Too much free improvisation would limit the amount of teaching and too much planned performance would not relate to the skills and interests of the children. Yet, how should the material be planned in the first place, should the drama of performance session be planned first and how would the two relate? In general approach to the work Gordon Vallins acknowledges a debt to Brian Way, whose work invited the children to grasp a situation imaginatively, not just by thinking about it but by participating in it. However, the company did not use Brian Way's plays, but determined to devise their own.

The general theme behind the work in the first months was "about the taking of responsibility. What can you do to help somebody else." (14) To put this aim into some kind of format the company tried to give the children "the dual experience of doing and watching" and through this experience they hoped that the children would gain "a measure of learning and a measure of understanding". (15)

These ideas can be seen in the first infant programme created by the team. It was called "The Balloon Man and the Runaway Balloons". It utilised story and fantasy elements and was structured in two parts. The first being a twenty-minute lesson, when two classes were taught simultaneously in separate classrooms and the second part being a thirty-minute 'happening' when the two classes came together in the hall.

PART ONE: This included the telling of the story, and the children themselves contributing to the telling of the story by making up all the sound effects, and while sitting down, making movements with their hands and arms: a railway train, a fairground roundabout, the sea, feet upon the sand, rain, wind, sea and storm, the blowing up of balloons and learning the balloon man's song.

PART TWO: This included the acting of the story: being carriages on the train, horses on the roundabout, children at the seaside building sand castles, having a picnic, eating toffee apples and being the balloon man's balloons: round ones and twisty ones who escape from the balloon man while he is asleep and float out into the sea. The balloon man tries to



catch them but a storm breaks and capsizes the balloon man's boat. The balloons rescue him. (16)

It was at the point where the balloon man was drowning that the children, as the balloons, had to work out how to help him. (17) The programme was basically a children's story and it was not aiming to teach facts, but rather to involve the children in an imaginative situation. By telling the story first the team were adopting the same role as an Infant teacher. Taking it one step further with the addition of the children's sound effects moved the reading into the beginnings of drama. The second half moved into creative drama, with a mixture of occupational mime "building sand castles", and animating the inanimate: "being carriages on the train". The company took on roles to lead the acting out of the story, such as the Balloon man or the lady working the roundabout. They actually created a team-teaching situation with the addition of visual aids such as costumes, but being performers they could do more than lead a drama session; they brought the story and the characters to life.

When the team came to re-think the programme for the second half of the term they changed the structure and, instead of bringing the two classes together in the hall, divided the day so that each class went from part one to part two with only a short break. They took a whole morning or afternoon with just one class, the team felt this to be necessary "because eighty children minimised the value of the work". Although they had retained this particular programme the team did feel that the work was "too young for the older infants, and that they really needed a story with more depth and bite".

(18) In spite of this criticism the programme did have a definite impact. When a team member visited an Infant school in the Spring of 1966 a teacher spoke "of the deep effect which the Balloon Man story had had on her class and how much they were able to remember since well before Christmas". (19)

The Junior programme, "Secret of the Stone" was devised by the company and was a story with a mythical element. It used the same structure as

"The Balloon Man". The Secondary programme, however, was a straight piece of didactic theatre, but as in the other two shows, it also had the theme of responsibility. The play used was "High Girders", adapted from a radio script about the building of the first Tay Bridge and its destruction in 1879. It was presented as a documentary with sound effects, folk songs, projected pictures, a giant map and innumerable properties, in the style of a 'living newspaper' production. (20) This deliberate presentation of theatre was followed up in the classroom with two drama lessons taken by the team in pairs, in which the class were encouraged to act out a situation where an accident occurred through someone's carelessness. For this, the company set one lesson in the docks and one in the precincts of Coventry. Although the two parts were different in form they were essentially linked, the theatre piece providing information and stimulating thought.

At the end of the first tour Gordon Vallins wrote a report, the beginnings of a policy that has made Coventry the best-documented team in the country. Although the first half of the term had been very hectic the team did feel that the response from the children involved had been most encouraging. The company's concern was that the work should be used and followed up by the schools. To help this process the team provided follow-up notes to suggest ways of developing the themes and methods in the programmes.

In his first report Gordon Vallins listed areas for immediate development. Apart from the practical needs for a van and premises he emphasised the educational development of the work and the need for continuity of contact:

1. That Headteachers, especially if they believe that the work we are doing has real educational value, make sure that some follow up work is done.
2. More intensive work with teachers who are:-
  - (a) keen and have already used dramatic methods (or music



and movement) and would like to extend the work that they themselves have already started and  
(b) those teachers who are not sure how to start but would like very much to "have a go".

3. The continuance of the work in the Northern Area in the first instance and working with the same children until the end of the 1965/66 academic year.

Reasons:-

- (i) There can be a greater assessment of the value of the experiment.
- (ii) There can be a greater assurance that work is developed, therefore a greater insistence on standards.
- (iii) Opportunity to assess how the child's interests and needs change and develop in the school year.

(We are concerned about progress and not remaining in "Square One"). (21)

These recommendations show the team's concern with the use and understanding of the work, and the realisation that for it to have any real effect there must be contact with the same group of children over a period of time.

For the second tour in the first term the company re-worked "The Balloon Man", but introduced new Junior and Secondary programmes. The Junior one was based on a Viking legend. The idea of using myths and legends had come from Gordon Vallins' previous teaching experience, when he used the BBC "Living Language" programmes. These relied heavily upon myths and legends.

#### JUNIOR PROGRAMME TWO

##### Baldur the God of Light, or how the mistletoe came to grow on trees

The story was adapted from the version in 'The Larousse Encyclopaedia of Mythology'. It tells how Baldur, the God of Light and son of Queen Frigga, was troubled by a strange and terrifying dream which left a shadow over his heart. To allay his fears the Queen calls before her everything and every being, to ask them to promise never to harm Baldur. This they do, but she didn't call the mistletoe whom she thought too young to make a promise. Loki, the God of Evil, discovers the flaw in the protection and gets Hodur, Baldur's blind brother to throw a branch of miseltoe which pierces the hero's heart during a game on the Plain of Peace. This leads to the building of a Viking longship to send Baldur to the land of dead heroes and finally, the placing of the miseltoe high on a tree so that it can never do harm again.

The basic pattern of working was the same as the first programme: it was done in two parts with the team of four dividing into pairs to teach two classes simultaneously and after break, bringing the classes

together in the hall to enact the story.

In this story we also make available opportunities for more dialogue to be made up by the children, and also opportunities for making sounds and painting: the sound to accompany the action and paintings to form a backcloth for the story. We took with us into the schools brushes and palettes, and a collection of percussion instruments which the team had specially made. The sound effects developed and as we went from school to school, we learnt how, in a short space of time, this could be worked to the greatest effect. Sometimes our instruments were augmented by instruments from the school's own collection and on one occasion we had a specially composed funeral march which was played on recorders. The painting was not so successful and after the first four junior schools, we abandoned the idea because we felt that the results achieved could be done much better by the class teacher after our visit. We had hoped that we could have found a way of making acting and painting a continuous experience but, within the hour available, we found this unsatisfactory but we have not entirely abandoned the idea and will one day work on a project which will more easily provide this opportunity.

In the classroom the lessons concerned themselves with the teaching of the elements: class one learnt about mountains and water and class two about wind and fire and the interaction of one element upon another, both classes were also taught some Viking history and how legends evolved and also listened to the story. (Many of the classes knew quite a lot about Vikings and their collective knowledge was often astounding. Later we learnt they had seen a film called 'The Vikings' on T.V).

In the hall seven areas were chalked on the floor: Asgard (where the Gods lived), the shape of the Viking ship, areas for wind, sea, fire and mountains and the orchestra. We rehearsed the building of the ship and co-ordinated sound effects with movement. We played 'Neptune' from the Planets Suite/Holst to set the atmosphere: the team played the Narrator, Frigga, Loki and Baldur and gave opportunities while acting the story, for the children to talk within the context of the action.

Many teachers preferred this programme to 'The Secret of the Stone' they felt it was more exciting as a piece of drama and could see how an existing story could be adapted for the classroom. They liked its factuality and the extension of these facts into a story where we all hope the children gained some knowledge through enjoyment as well as experiencing group creativity. (22)

The format is still the same with the team teaching in the classroom and then acting out the story, but this time with both classes in the hall. However, unlike "The Secret of the Stone" there is a definite learning situation involved with the elements and Viking sections, so that the myth provides a framework for the teaching of facts from different subject areas. Not only this but the areas of art and music are included, so that the whole programme becomes like a Centre of Interest project in a school, many subjects being related to the one theme. Therefore the nature of the work fits into



the pattern of the schools activities.

Using the facts taught in the classroom the team incorporated them into the action, so that the first half, although useful on its own was an essential part of the second part - the acting out. Like the Infant programme the story had been told in advance, the session was therefore an acting out of the known. The pupils, although able to talk within the action, did not in anyway change the course of the story. Their participation was a sharing in the 'performance' of the legend. This can be seen as a drama session, yet it also has all the elements of theatre; the interaction of characters, dramatic conflict, plot, tension, and the bringing together of words and movement, music, sound and art.

It is interesting to note that as soon as the team realised that the art work could be done better by the class teacher they dropped it from the programme. Thus, the team were aware of the value of their work in the classroom situation and where they were offering something that the teacher was more able to do with the children.

The programme itself obviously did more than teach, it involved the pupils in group creativity, and not only stimulated the pupils, but the staff as well. In the Spring Term a school embarked on a production of "Ali Baba and the Forty Thieves" the enthusiasm for which had been engendered by the Company's visits the previous term. (23)

The Junior schools in Coventry varied enormously in their use and understanding of drama. In the Schools the team visited in the Spring Term of 1966 one teacher was of the old school "keen to use drama only as an aid to better English"; in another school two teachers were not yet convinced about free drama but were attempting it and needed encouragement; whereas in a third school there was "no time for drama in the timetable". At the other end of the scale in one school drama was really progressing; in another teachers were "enthusiastic and creative and interested in drama as a teaching medium"; and in another there was "a great deal of under-

standing of the values and uses of drama".(24)

As the Junior schools all had Infant departments it is clear that the drama experience available for the 5 - 11 year olds in Coventry was entirely dependent upon the individual teacher. As there were no actual drama teachers in the City the Theatre in Education programmes did provide a real possibility for the schools to develop drama from this initial stimulus.

For the Secondary school programme the company devised an entirely new format.

### SECONDARY PROGRAMME TWO

#### 'Noise, Noise, Noise, or What annoys a noisy oyster most?'

... With our second secondary programme we thought we would show children and the teachers how they themselves could make up their own programme from scraps of sound, comment and improvisation. We chose the subject of noise because it specifically dealt with one of our senses and is a subject which could be readily understood. Everyone has something to say about noise as it is one of the more characteristic annoyances of our society.

We chose to set the documentary inside a Television Studio, to give the programme another dimension and a greater element of interest. Also certain disciplines have to be observed in a studio which we also imposed in the classroom and in the school hall; this strict observation of silence while broadcasting is in progress, from others in the studio who were not at that moment acting, was a great aid to concentration. (Before embarking on this programme, the team visited a T.V. studio to learn jargon and sense the atmosphere; we could then communicate this to the children.)

We evolved a simple story set in a fictitious street called 'Caterwaul Crescent' which had 'The Beat Bar' Cafe at one end and the Public House 'The Hammer and Tongs' at the other. There were houses in between; marked out by chairs. One end of the hall became a studio area where we kept recorded sound, live sound (effects made up by some of the class) and a group to read newspaper cuttings, definitions, a piece of poetry, and letters on the subject of noise, while at the other end there was a bingo hall and a cinema. Also we had two box-type spotlights which represented cameras one and two and these were also operated by two of the class.

We tried to create an authentic television studio atmosphere with its dramatic tension and excitement, using television documentary techniques with an interviewer, a floor manager, a sound supervisor and a producer with the young people creating real life examples of noisy situations to explore the problem of the noise nuisance. This was entirely the children's work based on the provided production plans and using their own skills with the team shaping and channelling their efforts. This experience showed how an entertainment could be formed from separate but linked activities: an animated project in fact.



The organisation of this was similar to the junior programme: the team divided into pairs and taught simultaneously, each pair taking the activities of one side of the street. Four lessons were taken in the morning and two 'happenings' were organised in the afternoon.

The situations around which the classes were asked to improvise were mostly of a domestic nature and ones they readily understood: noise of games coming home from school, television programmes, noisy motor bikes, using radio and juke box, arguments, carol singing, using power drills, hair driers, sewing machines etc. and ending up with a protest march upon the Town Hall to complain about the excessive noise in Caterwaul Crescent.

The young people involved in this programme learnt something, we hope, about the enjoyment of group creativity. They have learnt that you don't have to rely upon a play to create satisfying drama and that they also can research into a chosen subject, make up dialogue from improvisation and create dramatic situations from their own imaginations and experience. From this programme they also learnt about various noises and how they are made and have been made conscious that noise can be a social irritant. And if some of the follow up suggestions are used they will discover something about the causes of deafness, the teaching of deaf children, the sending of messages, the use of vibrations etc. (25)

Although the structure of this programme is similar to that used for the Junior programme, 'Noise' is a very different offering. By taking into Secondary schools an "animated project", the company were making an enormous step in curriculum development. For the programme worked across the curriculum linking different subjects which in most schools were kept strictly separate and taught in forty-minute blocks. Not only this, but the actual subject-matter was social and dramatic and not examination material. As this was not a performance but a day of involvement and interaction between the team and the pupils, the entire concept in a Secondary school situation was an extraordinary innovation!

It is interesting that the company chose to give the programme the setting of a television studio, providing the pupils with a known phenomenon but an unfamiliar environment. The created setting of the television studio required disciplines of silence and concentration from the pupils, without these having to be imposed by the team. Within this setting the company became team leaders, adopting roles within the studio, but not specific characters. Under their guidance the pupils created dramatised examples of noisy situations, and all were therefore involved in a creative drama

session, rather than a piece of theatre.

The programme was aimed at encouraging drama work in the schools, and this it did. A team member noted later on visiting one of the Secondary schools:

This school is also taking great advantage of the work we started. They have used dramatic methods in general subject teaching and the standard and interest in drama throughout the school is rising. (26)

As in the Junior schools drama work in the Secondary schools was not consistent. A lot of teachers felt themselves in the dark about the use of drama and were only too grateful for the Company's advice, but many Secondary schools suffered under exam pressure, and "there is not enough time for drama in view of the exam syllabus" was not an unusual situation. (27) If drama was taught or used, it was often because of the interest of an individual English teacher.

Due to the company's wish to stimulate drama in schools, and their in-service courses offered to teachers, the company began to develop into a Drama Advisory Service. However, this development has meant that Coventry never appointed a Drama Adviser and this does seem a pity. For, although the team can offer their work, advice, courses and workshops to teachers, there is no way that they can take on the full-time role of Drama Adviser.

By the end of the second tour in the first term it was obvious that the scheme was a success and funds for the following year were assured. A separate Theatre in Education budget was established which the company were to administer and to solidify the organisation, the first steps were taken to establish a management committee.

With the success of the scheme the Belgrade advertised for a Head of Department and, although Gordon Vallins looked the most likely person for the job, it was given to an experienced teacher, Rosemary Birbeck.

Gordon Vallins resigned. Before he left he drew up a series of



suggestions for anyone who was to embark on running a Theatre in Education scheme. These proposals are basic to the way Theatre in Education functions today and their identification is indicative of the fact that Gordon Vallins had based the Coventry team on well thought out principles that were relevant and useful to the school situation. It is much to his credit that in such a short space of time he should have worked out both a philosophy and a method of work that were to be essential to the development of Theatre in Education as a recognisable and separate movement. As these recommendations are of such importance, they are quoted in full:

An outline of work for anyone responsible for the practical working of Theatre in Education'

1. The integration of the team as an organic unit working to a common objective; each member contributing and exploiting their own special skills as fully as possible. (A strong say in who is appointed to the team and qualities demanded).
2. The structure and deployment of the team: the maintenance of discipline and standards. (The 1965 Autumn Term included one Producer/Teacher, three Actor/Teacher Assistants, one driver/technician and one part time secretary).
3. (a) The collection of material, the final choice of material and the manner in which it is used.  
(b) The final choice on necessary equipment, provided the purchase of same comes within the allocated budget.
4. Assessing and getting to know the terrain and the schools in which the team will work, evaluating working space and making contact with the members of staff.
5. The organisation of the timetable for (a) the schools and (b) the team.
6. The preparation of organisation notes for infant, junior and secondary schools, so that schools will clearly understand what is required regarding space and equipment and the timing of the lesson and 'performance'.
7. The arranging of a meeting with the Head teachers before work actually begins in their schools so that details of methods and material used can be explained in full.
8. To go to the school to teach, perform and lead the discussion in the staffroom on the completion of the day's work.

9. The organisation and writing of follow-up notes, the suggestions for teachers and how they might be able to extend the work already begun by the team.
10. The writing of reports, so that everything done is put on record. This will prove valuable for committees and when other authorities wish to investigate the history and the working of 'Theatre in Education'.

N.B. The work is unique and highly personal; it's like being a gardener with a tree, planting the seed, nurturing it so that it grows strong and in the direction the gardener believes it should grow; another gardener will plant a different tree. (28)

To continue Gordon Vallins' analogy: although he sees the work as highly personal and therefore different with each new planting, there is no doubt that a number of teams were actually grown from the same species of tree as the Coventry one, although their actual size and shape may vary!

By the time Gordon Vallins left the exact nature of the scheme was clear:

The scheme is a service: an efficient mobile school with a growing storehouse of visual aids for teachers and children. This is the scheme's value: an animated aid to the stimulus of creative work through all the creative processes - yet intensely practical. The team is primarily concerned with the needs of the children and in development at particular age levels and in helping teachers in finding lively ways in the bi-polar process of communication with young people in helping them understand and to use the world around them. We are concerned with letting children learn about life rather than filling empty buckets with information. (29)

This was the scheme that Rosemary Birbeck was to take over in April 1966. Before she did so the company was made up to four by Gordon Wiseman and from January to April the company went out into schools to take drama lessons and to perform their two new Junior programmes. One was very similar to the 'Baldur legend' and the other was on the theme of teeth, a subject that did not meet with great enthusiasm: "Teeth is not immediately evocative to everyone as a subject for drama, several teachers were not inspired by the theme". (30)

The Summer term could only be very exploratory. Of the original team



only Dickon Reed stayed on. Rosemary Birbeck was new and was, therefore, finding her feet. In addition Warren Jenkins took over as Artistic Director of the Belgrade on 1st June. In September the Theatre in Education company expanded from four to nine, all nine had some kind of educational experience or training.

The Theatre in Education team under Rosemary Birbeck decided to put their efforts not into recreational drama, but into main stream education, and to carry on along the lines set by Gordon Vallins. The company aimed "to explore the use of drama and theatre in relation to the class-teacher in primary schools and Arts teachers in Secondary schools. To ally the best in theatre techniques of communication with the most progressive movements in education". (31)

Between 1967-70 the work developed rapidly as the team experimented with different techniques and the relationship with the schools and teachers grew stronger. Initially there had been a great deal of suspicion of the team and what it was trying to do. Theatre directors felt actors should act in the conventional manner to an audience, and educationalists felt that it was the teacher's job to work with children in a school situation. (32)

Some of the suspicion from teachers was eliminated by Coventry's system of in-service training. Shortly after the team started work they were given a week's course with thirty teachers, they worked together for that period, the team offering the teachers a really hard programme of events. The result was that the teachers began to trust the team and indeed, made friends with them. This meant that when the team visited one of those teachers' schools the whole approach was one of working together not of judging outsiders. From this the team realised the importance of liaison and introduced teachers work sessions where they invited the teachers to a workshop about two weeks through the programme preparation period to explain and work on the material and to make sure that the teachers knew

what was happening. Another meeting was held when the programme had finished its tour. (33)

This method of liaison and discussion firmly established that there was a collaboration between the team and the teachers and in fact the work relied on it, as Stuart Bennett explained:

I think I would take that as being the key thing that Theatre in Education is: a collaboration, a group of people draw up a system, become specialists in drama and collaborate with teachers to provide something. That is what emerged when we were set up rather than an individual inspiration. (34)

Stuart Bennett joined the team in January 1967 and was to take over from Rosemary Birbeck when she left in 1970. In looking back over the period from 1967-70, he acknowledges the company's debt to the work of Brian Way and Peter Slade. The company saw the work of Children's Theatre as being complementary, rather than in opposition, to their work.

Rosemary Birbeck developed a very definite method and approach to the work of Theatre in Education:

Her policy had been to strike a balance in the composition of the company between those with professional theatre experience and those with teaching experience. Rosemary encouraged constant discussion and evaluation. She was concerned that Theatre in Education did not divide into Theatre (imaginative and exciting) and Education (straightforward, factual). Education to her concerned the whole child. Drama was a vital force in the learning process and learning was above all enjoyable. She saw our work as a dynamic force in the school not a cultural frill. (34)

It was a policy that Stuart Bennett was to continue. The actual method of work was for the company to divide into separate groups each term, each group allocated an age group and having autonomy over their material. The scripting and rehearsal period usually lasted three weeks. Rosemary Birbeck created a company with a deep basic commitment to its work, and the average length of stay was two and a half years. In theatre terms this is a very long time for actors to stay with a company. Theatre contracts often engage an actor for one play only, and the longest contract may be for a whole season, a period of nine or ten months.

To see exactly how the work developed and changed over a period of



time, it is probably easier to split the programmes up into the sections or age ranges that Coventry used: The Infant, Junior and Secondary. For each section a different approach philosophy and material was required,

although the same techniques often appeared in all areas.

### INFANT PROGRAMMES

When looking at this area in 1966-67, the company noted the work that was being done at both Infant and Junior level. The work was organised on project lines, with small groups of children working on personal research. The classrooms were full of creative writing and art, but there was little evidence of classroom drama. (35)

The first infant programme in 1966-67 season was along similar lines to "The Balloon Man", a fictional story that was acted out by the team and the children, called "The Princess and the Fisherman". The company began to ask themselves serious, fundamental questions about the infant work and in the next season, 1967-8, tried out various ideas. The aim was to examine two methods of fully involving infants (6-7 year olds) in the action and presentation of imaginative stories. The team developed two programmes so that the effects could be compared. The two had different structures, one was a theatrical presentation, with a central character with whom the children could identify. He was Person and he was looking for a name. The children's role was to help Person in his search and the method used was that of planned participation. A structure much closer to that used by Children's Theatre companies. In contrast, the other programme was much nearer to a creative drama session. It used one class only, the material was Red Indians and was based on fact but the story of the programme was fictionalised. The children were totally involved in the events: a tribe journey across a river and mountains to find a new home. The children were the Red Indians and the actor/teachers, in costume, worked with them. Although both programmes were so different the company concluded that, actually, both methods were valid and they would not exclude either the theatrical or the creative drama approach. They continued to develop both aspects.

To help the teacher in the use of drama teaching methods, and simple



theatrical effects, the company devised a programme on the theme of Noah and the animals, its aim was "to explore the value for the infant of a theatre project simple enough to be mounted by the teacher". (36) For this purpose only one actor/teacher took each class, first working on a drama session dealing with the movements and sounds of the different animals, then putting on a simple costume and becoming Noah, whilst the children became the animals. This was not just left as a demonstration, for the company were anxious that the teacher had positive help. So, a team member collaborated with the class teacher on a different project, which the teacher could go on to use.

At the opposite end of the scale, the company used a story heightened by a special theatrical style of presentation. It was based on Chinese legends and the company used this setting to introduce basic information about people in another environment. This factual side was to be explored by the teacher in preparatory and follow up work. The teacher is now seen as having a role within the programme's total structure. Although the story line remained the same the company allowed much more scope for the individual child. By dividing the one class into two, with an actor/teacher in costume to each half, the two groups were placed in conflict: one group the villagers of Hweng Chow, the other the Dragon Gods, bringers of rain. The interaction of the two groups was an essential part of the story. One group watched the activities of the other and responded to it. The adoption of a very theatrical style of presentation, based on the Chinese convention, with simple props and costumes and stylised movement, fired the children's imaginations. Teachers found the programme a real stimulus to the class for further creative and research work.

Thus, both programmes, although different, aimed at stimulating both pupils and teachers by the use of theatre and drama skills. From these two extremes came a new development, based on facts and introducing

an element of social study. One programme devised was about gypsies, the other about an African village. The aim was "to organise an activity which would allow infant children to project themselves into the lives of people unlike themselves." (37) Thus, the programmes were moving away from the acting out of stories or myths or the drama session and were now presenting the infant with reality, a reality which he should experience and from which he should learn.

### "THE GYPSIES"

Summer Term 1969

The children are in their classroom. A visitor gives a talk on gypsies. She shows pictures of their encampments and explains with a model how they harness horses to their caravans. They have a secret language and call anyone who is not a gypsy, a 'gajo'. She turns to write the word on the blackboard. The door opens and a gypsy woman peers round with her finger to her lips. "My name is Rosie ... I can show you what gypsies are really like. Come with me on a gypsy journey". The children tiptoe out, unseen by their lecturer.

In the corridor they meet Jim. He plays his hurdy-gurdy and leads them to the Hall. "You don't live in houses now. You live in caravans. Harness your horses. Take the reins and we'll begin our journey".

They journey in their imaginary caravans round the hall and then make a camp. Jim teaches them how to make secret signs out of twigs and pebbles. The Farmer's wife discovers them on her land. What do they think they are doing? Children answer her themselves. "There are too many of you. Half will have to go." she says. Rosie gathers half the children to her. "We'll see you at the Horse Fair". They climb into their caravans and journey out of the hall.

Jim and his family groom their horses. Then he teaches them how to tickle trout. The children lie down on the river bank and plunge their hands into the water. The Farmer's wife arrives again. This is too much - poaching, they must all go. Her husband is away on business. She must look after the farm in his absence. Jim and his family harness their horses but before they go they leave a sign with real stones and twigs to show other gypsies that this farm is unfriendly, and also a shoe which means the farmer is away. Jim and his family leave the Hall and journey into the playground, where they practise gypsy music.

Rosie and her family had journeyed to the classroom, picked fruit and learned how to read fortunes. On their return journey they find the secret sign and interpret it. The Farmer's wife comes to evict them. They make friends by telling her fortune. Her husband is away on business and



will come home rich! She is pleased by this. (How could they have known!) She offers them work in her orchards. Jim and his family arrive and are given the job of grooming her horses.

They are paid and able to go to the Horse Fair where they dance and listen to a gypsy story about Jim's hurdy gurdy which plays a lucky tune.

The story is told by the teacher who is now the head of the gypsy tribe and can take them on further journeys using themes prepared at the Day Course. (38)

Comparison with "The Balloon Man" programme shows how the work for Infants has developed. (39) The imaginative movement has become occupational mime. The question and answer between the actor/teacher in character, and the children, has become a dramatic conflict situation. The children are in role - as gypsies, but they are not asked to become different ages, they are asked to understand what it is like to be a child and a gypsy. The characters they meet have a place in reality, they have prejudices that can be argued with, ideas that can be challenged. The story happens to the children not in spite of them. The ending is indicative of the very much closer liaison with the teacher. Here, the teacher is an imaginative part of the story and as Head of the Gypsy Tribe can continue the theme without feeling the loss of the Theatre in Education team. Therefore the gap between the presentation and the follow up in the classroom is bridged, and the teacher, having attended the Day Course, has information and ideas enough to build on the situation. When such characters as Rosie and Jim befriend the children, they give them a sense of security. A child can turn to the character at any point to ask a question or to be re-assured. Also the characters have the freedom within this structure to use or adjust to any unusual situation that may occur. Thus, the journey format and the episodic structure can allow for the child's contribution at any stage.

The company continued to experiment and in their "Rama and Sita" programme they explored the relative emotional depth children can absorb

in playing out a story they already know. The Indian legend was chosen as a story of symbolic good and evil, and repeated in several different ways to the class, by story telling, models, acting out. These various methods were to give the teacher ideas on different ways of playing out a story.

When some Infant schools in Coventry began vertical, family grouping, the company were presented with a problem. The work would have to be more open-ended allowing for different ages and experience within the same group. To experiment in this area, the company developed two new programmes, the aim of which was "to discover ways of organising the children's own ideas to create an instant play in which children and actors could be involved."

(40) In one programme the company, after a brief warm up session introduced one or two characters and asked the children for ideas. The stories developed according to the children's imaginative flow and concentration span. The other programme consisted of three visits to the school, and the children were confronted with a real car, characters and a situation, but how the situation was to be solved was up to them. They had certain facts to work from. This programme showed just how easily children could mix up fantasy and reality:

Kenny arrived in a real car with real comics. Was everything else real? The children did not appear to distinguish between the real car and their own imaginary telephone. It was all part of an exciting game, and stimulated a great deal of story invention. (41)

The infant work then, had widened in range and moved along by means of various experiments. The company were always searching for a way to get their subject matter over to the age group in an exciting and relevant way. The most obvious development was away from fantasy and towards reality. A reality which was unknown, for instead of acting out a known series of events from a story already told, the children were involved in an experience where they met characters in situations that were recog-



nisably of the world today. Instead of being balloons they became gypsies, and with that change of approach came a whole wealth of educational and imaginative stimulus. The children's involvement becomes absolutely integral to the programme and their views and thoughts asked for and responded to. The teachers role developed too, and the use of real collaboration between the Theatre in Education team and the teachers meant that the programmes could become an important part of the work of the classes involved, and not just an afternoon's entertainment. Although it was not possible to offer infants intellectual problems to solve, or complicated arguments, the company attempted to stretch the pupils within an imaginative experience and to encourage questions and discussion.

#### JUNIOR PROGRAMMES

The programmes developed by the company from 1966 fitted very easily into a Junior school situation:

For Primary teachers if you brought in a lively project based session in which there were drama activities you were really picking up the kind of work they were doing, giving them the research which made it more accurate, giving them the impetus which got the kids involved. Providing the kids with an opportunity to express how they would experience a situation and subsequently giving them an experience which they could use to articulate concepts. (42)

The company moved away from the use of mythology to historical material for the Junior age range. This enabled pupils to see history as a set of real situations with real people. After the historical programme "The Siege of Kenilworth" (1966) most teachers felt that "the experience of participating in this performance with the actors had stimulated great interest and enthusiasm among the pupils as well as giving a reality to the historical figures of the text book". (43) It is here that Theatre in Education can be seen to be working in an obvious educational sense. It can be a real stimulus to the child to wish to learn more, it can motivate learning.

This motivation was achieved by a basic formula similar to the programme on Baldur, with a teaching session first and then the two classes coming to the hall. However, the two classes were placed in conflict, an immediate dramatic device, one class was Prince Edward's army, who were to attack the castle, and the other class were the defenders of that castle. With basic information and a few skills learned in the earlier drama session the pupils were asked to role play in this situation. Within the structure of basic historical accuracy, situations were improvised freely with the pupils. To help create the atmosphere certain devices were used that were basically theatrical. The four actor/teachers wore correct period costumes, a tape was used with narration, sound effects and music played, and slides shown during the action picturing the castle, the main characters, and weapons as reminders of the realistic details. The actual castle which the pupils were to besiege was built of climbing apparatus, benches and mats. Thus the whole setting became a combination of the real and the accurate and the atmospheric and symbolic. The Castle is a symbol easily understood by the pupils, enhanced and made real by the actual castle on the screen. The music helps to create atmosphere, and effects the mood. Thus, the children play at besieging the castle with real live characters (who are also playing!), but these dramatic elements were used to place the pupils into situations where they must articulate, must ask questions, must answer or the play cannot continue. Here, theatre provides a context and a stimulus for the development of the pupils' imagination and language. The dramatic situation stimulates the pupils to use language creatively, and with some degree of fluency and clarity to express their aims and hopes within the dramatic situation.

The same formula was used in "The Conflict in Coventry" programme set in a market place in Medieval Coventry. The method used for "The Siege of Kenilworth" was developed in "the Lunt Fort at Baginton" (1963-1969 and performed again in 1970). The aims for this programme clearly show the coming together into one presentation of several strands of work



- Aims:
1. To make vivid an incident in local history - the coming of the Romans to the Coventry area.
  2. To concern pupils with problems of human relationships by highlighting a conflict between two different cultures.
  3. To devise a team teaching project involving two members of the Theatre in Education Company and two class teachers. (44)

By 1968-69 the team had built up a much closer contact with schools and the introduction of the teacher's workshop allowed for the collaboration between the team and the teachers to be properly planned and executed:

Lunt Fort at Baginton

Autumn Term 1978, Spring Term 1969

Preparatory Work

One class of pupils are the Celtic farmers of the Dobunni tribe; the other class are auxiliaries in the Roman army. General background work on Romans and Celts is done by the teachers with their classes before the Theatre in Education visit to the school. The details of the preparatory work are introduced and worked through practically by the teachers at two workshop sessions.

Drama Session (Half day visit to the school)

One member of the Theatre in Education Company and one teacher are in charge of each class.

After an introductory movement session with both classes, the Romans march off to their training ground in the classroom, while the Celts establish their farms in the Hall.

The Romans drill, learn how to construct a temporary camp and how to assess the natives for taxation. The Celts rehearse a funeral for one of their war leaders who has been killed fighting the Brigantes. As the ceremony is about to begin, the Roman soldiers march in.

The Romans watch the ceremony, then build their camp at one end of the hall, watched by the Celts from their farms. The soldiers are sent out to each farm to assess the family for taxes. The Celts feel unjustly treated and send a delegation to the camp Commander. Roman section leaders meet the delegation at the gate and answer the complaints.

Each member of the teaching team now takes two groups of Romans and Celts. He gives each a situation involving a meeting and asks them to prepare a scene to show to the other group. After the demonstration, he questions the Romans and Celts on their actions in the scenes in order to encourage an individual response. The groups can develop

the scenes as they like but the Romans are likely to emerge in a strong position in one situation, the Celts in the other.

Both the Romans and Celts learn of the Boudicca uprising in the South. The Celts decide to attack the Roman camp. This attack is rehearsed and then run as a continuous sequence, controlled by cymbal (Celts) and drum (Romans).

The Celts cannot break through the Roman defences and are forced to withdraw. News is brought to both sides that Boudicca has been defeated and she has taken poison. The Romans discuss in their camp how they should treat the rebels. The Celts argue as to whether they should flee or return to their farms.

Both classes meet finally in the hall and one or two spokesmen from each side report on the discussions each group has just had. We end by explaining that we have tried to reconstruct what happened in A.D. 60 from the evidence that the present day excavations of the fort at Baginton have revealed. (45)

The company wanted the pupils to try and understand what it was like to be an ordinary person, Celt or Roman, and what their everyday lives were like. For this purpose they used a lot of occupational mime. Through this, and with the historical facts they introduced, the company worked at the pupils' personal identity with these peoples and at an understanding of the interaction of the two sides and different cultures. By the fact that the situations in history were suddenly made contemporary - they were happening there in the hall or classroom - the pupils were asked to experience and evaluate these relationships.

By giving the pupils sufficient knowledge and some highly controlled movements such as the drilling of the Roman Troops, or the rehearsal of the battle, the company felt that the pupils could improvise freely and with greater imagination.

What the company had produced was a well-thought-out drama lesson using good original historical research. They were aware of this, and the fact that the teacher could undertake such a programme. Due to its drama session form the programme lacked a strong theatrical element, although there were moments of dramatic tension, as on the first meeting of the Romans and Celts. The company considered it as a team-teaching



project and felt that the result was valuable for both themselves and the teachers. To try and make sure that the stimulus could help teachers produce further work on the same lines, the team prepared background notes and suggested ways in which a teaching team of staff in the school could organise a similar project on a Civil War theme.

As the programme placed such emphasis on the drama session and not on theatre performance the actor/teachers often found their roles inconsistent. At times they had to enter into the scenes as Celts or Romans to give orders, or possibly feed in information to sustain an improvisation, and then they would have to step outside a scene in order to set up the next situation or fill in background information. They had to adopt a role, and then slide back into themselves as teachers, without making the process too obvious. The pupils appeared to accept this, and did not even seem to be aware of it. Neither did they mind the organisation where it was necessary. As Rosemary Birbeck points out: "The game is more fun if everyone knows the rules". (46)

The work began to fall into two distinct kinds. On the one side was the theatrical presentation and on the other, was the drama teaching project. The latter had been initiated by the "Teeth" programme and continued under Rosemary Birbeck in a series of three drama sessions on "The Frozen Lands". This explored such topics as eskimo life, the effect of cold, and adventures on Shackleton's ship voyaging to Elephant Island. Teachers felt, that in this series the team were attempting a subject beyond their experience and that it might have been better taught by the class teacher. Also, they felt that the three visits by team members were too far apart. The later historical projects drew the team and the teachers into a much closer collaboration. So much so that in the Spring Term of 1970 the company and the teachers were able to alternate in work with the pupils to build up a picture of a period through drama. The theme was the Industrial Revolution, and first the individual team members visited the  
n the handloom weavers of Coventry. Then

teachers attended a workshop with the team on factories and tried the methods and material from this with their classes. The team visited the school again building up improvised scenes of families, their economy and their fear of the workhouse. Next the teachers came to a workshop on the Great Strike of 1860 and the family discussions to emigrate or stay at home and chance finding work in the bicycle trade. The teachers took this back to their pupils, and finally the pupils themselves put together their own saga of the Coventry weaver from the cottage industry to the emergence of engineering.

The Coventry team's 1969-70 creative drama history programmes were linked to the BBC Schools programme "Out of the Past", and covered Romans and Celts, The Industrial Revolution and Slavery. The company deliberately selected each topic and its particular term for presentation to fit in with the BBC series and therefore give the schools a chance to utilise the different media available on the same topic. The company offered "The Lunt Fort at Baginton" for the first term; The "Industrial Revolution" programme, just described for the Spring term; and in the third term two teachers workshops on slavery to offer ideas to teachers, who could then continue the work on their own. The three programmes were a definite progression which placed more and more emphasis on the teacher, as the team slowly withdrew. The company were working both as a Theatre in Education team and as drama advisers, and had managed, in that particular set of projects, to combine the two roles very happily.

The other aspect of the Coventry work was the theatrical presentation. The company moved into the area of Children's Theatre, which they regarded as a challenge at a time when there was an "increasing natural interest and controversy over the content and nature of Children's Theatre". (47) For the 1968-69 season they decided to present a children's play in the Belgrade Theatre, but because of their attitude to their work of self-criticism and continual assessment, the move was taken in stages. In the



Summer Term of 1968 the team began a "Junior Playmaking Project", the aims of which were:

1. To try and find out what characters, situation, plot lines in stories have a particular appeal to the 8 - 11 year old child and why.
2. To investigate what is relevant material for Children's Theatre. (48)

Members of the company took drama lessons in which the various stories were tried out from the traditional folk tale to the modern science fiction; and the children were also encouraged to tell their own stories. One of the team's conclusions may seem rather surprising, but they found that: "Many of the traditional folk tales and legends still have the greatest impact on children". (49) They also discovered that children's ideas and responses varied little throughout the city in spite of differences in material welfare.

Based on this drama work in schools the company planned a presentation in the Belgrade Theatre written by two of the team, but they decided to lead up to the performance through a process of familiarising the Junior pupils, first, with some of the characters and then with the actual format of presentation. They visited schools to work with the pupils introducing the characters and the idea of pre-industrial village life. Then, on the next visit they acted out a situation with the characters, keeping the pupils seated, but seeking their assistance at every stage. By this method the children became accustomed to the way in which their help was to be sought in the Belgrade Theatre itself. Well over half of the 1,000 children who saw the play, "The Secret of the Sun" in the theatre had met and worked with the characters in the play in their own school.

Another Children's play was presented in the Belgrade in the Autumn of 1970, but this time without the preparatory work in schools. The play, "Adventure", was improvised by the company. To try and utilise the theatre properly the team began work on the project by looking at the architecture

of the Belgrade auditorium. To the team it suggested a cave with tunnels opening off, to build on this idea they decided to use the stalls only (450 seats) and to take the children on an adventure underground. The events of the story happened to everyone in the auditorium, and the whole audience journeyed underground with two of the characters from the play, and once down they overcame the evil King, blew up his castle and freed the cave people, and at last escaped back up to the surface. (50)

In the Junior work the introduction of the historical programme was probably the most important innovation. It proved to be a major stimulus for interest and follow up work in the classroom and offered the pupils a world of adventures, storming of castles, and drilling as soldiers, which was close to their own world of play. History became alive as its events took place there and then, and it was no longer a world of Kings and Queens but of ordinary people. The format of beginning in the classroom and coming to the hall worked well, as it provided a contact and preliminary teaching session for facts and skills. However, more work was expected of the teacher in the filling in of historical details. Without these the programmes would have become isolated adventures.

The development of the drama advisory role where help and advice were given in the context of a series of projects was a major step forward. For the teachers could see how material could be used dramatically in the classroom, and at the workshop sessions with the team they experienced the process themselves.

The work in children's theatre for the Junior range was a real breakthrough. For the application of the techniques and ideas used in the classroom into a play in a theatre setting gave children's theatre a whole new meaning and means of contact with its audience. The work was based on sound research with the audience. Like a programme in a school all the 'audience' were part of the action, they were essential to it. Unlike many



children's theatre plays where the audience were expected to sit and watch as outsiders, here, they were to experience as participants, although physically they remained in their seats. This was a basic, and most important change of approach, and one that was to lead to some very exciting children's theatre work by later Coventry teams. Essential to this was the use of the theatre itself: no longer an auditorium, the whole place was transformed (not necessarily physically). In the imaginations of the audience their seats were part of that action on the stage, they were inside the environment of the action, not outside it.

### SECONDARY PROGRAMMES

Rather like the Junior programmes the work for Secondary schools began to develop in two definite areas - creative drama and theatre. For the theatre orientated work the company began to link their presentations to the work of the Belgrade, and the techniques of the actor. Thus, there was a specific programme to explain the way an actor worked and then a three-part programme in conjunction with the production of Brecht's "Mother Courage", which was being performed at the Belgrade. These three parts consisted of an improvisation session first, to explore the way war affected people. The second part was the school's visit to a performance of "Mother Courage" at the theatre and the third part was further improvisations followed by a presentation by the team about the experience of the German nation during Brecht's own life time, using documentary material. This method of approach did certainly help in the pupil's enjoyment and understanding of "Mother Courage":

The improvisation sessions held before the theatre visit were felt by teachers to have created a receptiveness to the theatre among pupils, many of whom had no previous experience of it. There was an atmosphere of anticipation during the performances which rose because of it.

The follow up presented Brecht as a man deeply concerned about the problems of mankind as he experienced them, and served to counteract the feelings pupils sometimes have that authors write for no particular reason but to perplex them. The work

on the Second World War also linked theatre and modern history studies. (51)

Thus, the company had begun from a play that had something to say that was relevant to the pupils, and used this as a centre of their project. They linked, therefore, the experience of theatre with the ideas that the play had to offer, and clarified these through drama and documentary. They did not attempt to explain the play, or how it should be performed.

When the Belgrade Theatre presented "The Daughter in Law" in 1969 the company used this occasion to take a recital programme to Fifth and Sixth years in schools to stimulate an interest in D. H. Lawrence. Were the company then, working as salesmen for the theatre? This was certainly not stated as one of their aims. It was more an awareness of the value of theatre for the older Secondary pupils and the realisation that the team's policy of using ideas and drama methods to stimulate thought and question concepts could be aided by the use of a suitable play that was being presented in the Belgrade.

The Theatre in Education team also used one-act plays to stimulate work in schools. The presentation of Alan Plater's "Excursion" to the Upper Secondary group was to "stimulate interest in perceptive and skilful script writing". (52) In the 1968-9 season the same format was followed with a presentation of Alan Plater's "The What on the Landing". This was preceded by improvisation with the pupils and the aim of the programme was "To encourage a critical awareness among pupils, especially those about to leave school, of the problems of communications in the life and work of an urban society". (53) This was actually the subject of an International Conference being held in Coventry at the time.

On the creative drama side the use of historical material developed along the lines of the junior work. The team presented the story of "The Great Fire of London" to second and third years in the familiar format



of teaching in the classroom first, conveying the historical background and involving the pupils in group improvisations on the life of the times. This teaching session was actually done in pairs as a team teaching project. During the second hour the classes went to the hall and the story was enacted with the actors in contemporary costume and with the use of sound, lights and slides, but allowing for creative improvisation by the pupils. The programme was aimed at stimulating work in many areas, and did produce considerable follow up work in English, Drama and history lessons. However, the project did raise some difficulties that were representative of the difference between the Junior and Secondary school situation. Teachers pointed out that:

The organisation of a project with a drama bias might present timetable difficulties and it was agreed that it would be valuable to investigate more closely the possibility of future visits, planned in direct collaboration with teachers and developed in conjunction with the school syllabus. (54)

To try and stimulate cross-curricular projects the team presented another historical documentary in 1968. "If it was not for the Weaver" was dealing with local history to bring the effects of industrialisation closer to the pupils "by providing opportunities for personal exploration of the experiences of ordinary people". (55) An aim similar to the Junior history programmes. For the Secondary schools the actual teaching programme to introduce the subject was divided between the company and the school departments and was extended over several weeks. Through improvised drama the pupils learnt about the life of the silk ribbon weaver in the early part of the nineteenth century and how life changed with the collapse of the trade. The pupils were asked to assume the characters of the weaving community during this time of strife and poverty. The project consisted of a whole day in school and again the team worked with classes in the morning. This time there were four classes taking different roles, two classes as cottage weavers and two classes as factory workers. In the

afternoon the pupils watched a performance of the documentary on the weaver and were included in the crowd scenes. Although the programme was very successful from the point of view of the pupil's interest, involvement and contribution, it was not so effective as an integrated project in the schools. Although over fifty teachers attended the introductory workshop sessions, later many staff found that timetable difficulties, examination syllabuses and problems of communications between departments in large schools prevented the project being undertaken in any depth by more than one department. (56)

So, although the company had introduced cross-curricular work into the Secondary school the reception and use of the programmes were limited by the structure of the school timetabling and methods of work. Whereas in Junior schools this type of history programme proved an excellent vehicle for stimulus in all areas.

In 1969 the company changed the nature of their secondary work. This was, possibly, because they had to acknowledge the difficulties of the system in relation to their methods and also the need to relate to the pupils on social subjects of the present rather than the past. This change of approach moved the company into the area of Games and Simulations, which was a method little used in Secondary schools in Britain at that time.

The development of the first programme of this kind stemmed from the Belgrade's presentation of "Live Like Pigs", and the team's selection of a programme for the CSE group who were about to leave school.

To relate to the theme of "Live Like Pigs", the team began their research by asking social workers and council officials for their views on the quality of life on the housing estates in Coventry. They also began to find out how local government operates. They felt that the play "Live Like Pigs" had a lot to say to young people about the degree of conformity society demands, and it certainly had a strong impact on the



CSE groups who saw it. From these various factors the team worked out their aims and then their programme.

"People Matter more than Plans, Councillor Kean"

Summer 1969

We felt strongly that given the opportunity young people could and should have a voice in the way their community is run. This did not mean a lecture on civic administration but an experience. Our aim became to place them firmly in the midst of a community problem and let them have the opportunity to talk their way out of it if they could.

The Drama Session

The four of us ... worked with 60 CSE pupils for a half day session. We used the Belgrade small Studio Theatre and three working spaces.

We devised a composite community STOKES HILL WOOD and 60 inhabitants varying in age and social background. This was to be the 'text' which we would ask them to bring to life and explore. The sequence is therefore structured until a crisis overtakes the community when the pupils are free to cope with it as they wish.

The first stage is to arouse interest in Stokes Hill Wood and for the pupils to identify their roles within it. As they arrive they are given lapel badges - e.g. Mrs. Baker, Station Close; Mr. Thomas, Lime Lane. The chairs are set out for a meeting.

Stuart Bennett begins as chairman, "Ladies and Gentlemen, you will be pleased to hear that our newly-elected councillor, Councillor Kean, has given up some of his precious time to come and talk to you."

"Thank you, Mr. Chairman. With the aid of photographs I should like to show the people of Stokes Hill Wood some of the splendid things to be found in our locality. I call my talk 'Know your own'."

Colin White, as Councillor Kean delivers a short, humorous lantern lecture. We see large council houses on Stokes Grove Road smaller ones on Stokes Terrace, private property in Lime Lane, and old terraced cottages in Station Close.

The audience is then divided. What kind of people live in these houses? We are about to find out. Judith takes Stokes Grove Road; Rosemary Stokes Terrace; Colin Lime Lane; Stuart Station Close.

Each of us works separately. There are four families in each group and each is given a family card.

When they have identified themselves each family is given the beginning of a domestic situation e.g. The Baker family are over-crowded - should Gran, who has lived in the house since her marriage, go into a home? Amongst other situations are

being put on short time, a young married couple living with in-laws, illness, parental strictness, keeping up with the neighbours, retirement and the generation gap.

The aim at this point is to create an awareness of each character in a family setting. Each family is only expected to improvise a simple moment as this is their first creative work in the session.

The next step is to place the families in their neighbourhood. Something has happened in the street which could affect each family. In Station Close a child is injured playing in the derelict houses opposite ... What can they do? On the council estate parked cars have been scratched by vandals. Buses are left standing at the terminus with the engines running late at night. Some of the residents of Lime Lane propose that their road is adopted. Each group explores the issue as they decide. Individuals call on individuals, or groups improvise street discussions.

They begin to use the information established in the family scenes. Age, income, responsibilities, affect reactions to the street problem. Although there may be a general demand for action, not all can or will respond.

At this half-way point, which took 60-70 minutes, the pupils have given some extension to their basic characters and some have organised protests. Simple democratic action has emerged.

In the second part of the session we take Stoke Hill Wood out for the evening. Those taking part regroup. Those under 20 (in their roles) go to a Youth Club. Those over 60 to the Good Companions Club. The younger married couples to the Football Dance. The older couples to the Social Club. We consult the map. Each of these clubs meets in a building in the Recreation Area.

We organise a further improvised session. What kind of activity would people of each age range pursue? Those in the Social Club, for example might suggest a bar, raffles, darts or dominoes, bingo and gossip. Each group improvises the appropriate activities separately. When they are well established the radio (i.e. the tape recorder) is switched on.

"This is Midlands Focus. A report on redevelopment at Stoke Hill Wood with an interview with Councillor Kean."

Each club learns that the building they are in is to be pulled down and the football pitch built on. Kean will give further details at a public meeting. The council believe in giving the people what they want.

By now they have made the imaginary town their own, and it is natural for indignation to break out.

We return to the auditorium. Colin White reassumes the role of the now controversial Councillor Kean. He is greeted with a response varying from a chant of "Hands off the Football Club" to polite applause.



The Chairman asks for the club spokesmen to state their points of view. "I'm Mrs. Jones and I've been going to the Good Companions for nearly ten years. If it's pulled down what are we old folks supposed to do? We meet our friends there. We have whist drives and social evenings. It's the only place for us to go". She is given warm support.

Representatives from the other clubs are given a chance to speak. Then Councillor Kean is asked to explain the plan. He refers to a map with the redevelopment areas coloured.

"As you will know the council intends to develop Stoke Hill Wood. For this we need money which we propose to raise by selling the land now occupied by the football pitch and the huts to private development, as a site for office blocks. This will bring business and employment to the area. The revenue will be sufficient to finance a limited project. The old school and chapel will be demolished. The council have had to decide on their priority and their decision is that the best plan is to invest in Youth. A Youth centre will be erected as soon as the site is clear.

The meeting is now thrown open. It is improvised (that is to say the words are spontaneous and not scripted). It relates to something specific (the development map) and there is an emotional motivation (the pupils in their roles, care about the loss of their amenities). The situation has an internal dynamic which will carry it forward unassisted.

There may be a storm of protest or a respectful concentration. Whoever speaks now expresses what he feels or sees. "You're selling our land" - "You could develop land on the outskirts and leave the recreation area" - "Why haven't we been consulted?"

Kean's defence is that revenue has to be raised. The alternative is to raise the rates. Are they prepared for that? Perhaps Stoke Hill Wood will not let him off the hook though. Questions may be asked about Kean's financial interest.

If they allow him his point about raising the rates they must think again. "Then we don't want to be developed. Leave us alone."

The council's proposal is to use the revenue to finance a Youth Club. What is the meeting's priority, youth, football, social club, old people? Again the people may deny that there should be a choice.

If so, and the community feels it deserves more than this piecemeal effort, someone may propose to organise fund-raising efforts to build a proper Community Centre for Stoke Hill Wood. Or they may insist it is the council's job to provide everything.

The neighbourhood problems had possible solutions but the development issue was concerned with means and priorities. Teachers felt that pupils reflected parental attitudes and the session tested these attitudes. Those who had done drama before readily brought Stoke Hill Wood to life. The reaction of those to whom it was a first experience of drama varied.

Some found the badges and cards 'silly', others used them as a mask to advance attitudes they were not confident about.

... Our first aim was to organise an enjoyable drama session, our second to stimulate an awareness of how the individual relates to society.

We suggested questions - not answers - though possibly we suggested that there may be answers and you, the individual, could have a say in them. The results of our first aim were easy to assess, not so our second. (57)

Unlike the historical programmes the situation was fictional and the pupils were asked to create characters out of everyday life. They had to play inside a situation that could happen to them as part of a community. For the pupils to learn and participate properly it was essential that they gained a sense of personal identity with the characters they created and the imaginary area of Stoke Hill Wood. With an emotional involvement and personal identification the removal of the social facilities and the problems raised created a genuine need in the pupils to protest, argue and generally articulate a point of view. That this attitude was not necessarily theirs, and that they were forced to consider several different solutions to the problem, meant that they were involved in an experience through which they could discover and come to understand various characters attitudes and the difficulty of the planning for a community. The pupils were involved in a simulation:

Because it is a way of learning that excels the traditional and pseudo-modern methods of communication, simulation is a process that involves the participant in decision-making, often under emotional conditions that intensify his motivation. (58)

It is interesting to note that there was some reserve amongst pupils who had never done drama before, indicating that even such immediate subjects may require some basic understanding of role play before being successful.

The next Secondary programme was also a simulation but this time on African politics rather than local ones. "The Emergent Africa Game" played in schools to fourth, fifth and sixth years, and involved them by



means of discussion. The theme of the programme was a new state in Africa, and the decisions that the Prime Minister of this State had to take, such as "What is the new nation's first priority?" Within this structure the pupils did not change the course of the action very much, but it allowed them to fully discuss the questions raised and involved them in some improvisation. In these particular programmes the team had found a remarkably successful form of conveying facts and opening up discussions within the Secondary school situation.

By 1970 it can be seen that the Coventry team's work had developed in a series of stages. The first stage being that of making the scheme known to teachers and to adapt their work to the activity and the syllabus in the schools, and the limitation of the buildings. The second stage could only begin when the company could "arrive in school knowing we would not meet with any misconceptions" (59). Once this very important stage was established the work could develop:

The work expanded in two ways. We would hold a day course for teachers before we went out and follow-up sessions for them after the visit. This was basic to the concept of the work we had developed. Our aim was to provide a meaningful experience for the children but to leave a teacher stimulated to continue with the work. The projects began in the classroom using the resources of a drama teacher to create a situation in which all the pupils had a role of their own. The sequence then moved to the hall where the resources of the actors extended the situation and provided a vivid experience. The class teacher could continue the activity after our visit using his own methods. (60)

This statement by Stuart Bennett sums up quite clearly the way of working that the company had built up over the years. A way that related strongly to the teacher and the pupil in a school situation, and provided an experience through which the pupils could learn, and be motivated to pursue the subject. For the teachers it was both a resource and a constant source of stimulus in drama methods, and techniques of working with the pupils.

The third stage was when the company were sufficiently established

and confident about their work that they could begin to theorise, examine and critically assess the methods developed. Thus, the team were able to ask, after the Stoke Hill Wood programme whether drama should have a structure:

The topic material suggested the shape of the project to us. Perhaps the question is, has the structure become an end in itself or is it a framework inside which creative thought can emerge? (61)

Other methods and techniques came under the same scrutiny: the best method of working with infants; the nature of participation; the way of dealing with family grouping; how to work as both actor and teacher; how to create the pupils' sense of personal identity and so on.

By the time Stuart Bennett left in 1972 the Coventry team had established a very definite approach to the work, which affected the work of many other teams. The Coventry company tried to combine suitable theatre and teaching techniques with the progressive developments in education and drama and to constantly assess the effect of their work in the schools. They built up a good system of collaboration with the teachers, so that the work could be understood and properly used. The team were committed to the work, and this is reflected not only in their attitude to its development but also in their length of stay. This gave the team continuity, a very important factor that was greatly helped by the system that developed of taking the new director from the Theatre in Education team itself and not bringing in someone from outside.

When Stuart Bennett left David Pammenter took over, he had been in the team since 1959. The work moved to a new stage. The work is essentially fluid, developing and changing according to the interaction of the Director, the team, the teachers and pupils and the political and social state of the country.

Just as Stuart Bennett had begun by establishing certain points:



A group of people define an aim, devise material to communicate that aim, then present the project using drama and theatre skills. Its advantage is that it can develop original material suitable for the needs of its area and relate to particular types of local school organisation. (62)

so did David Pammenter:

Theatre in Education is a theatre company which defines an aim and then devises a programme, a structure, a method of achieving that aim, involving the interaction of the actor and the pupil. (63)

There was then a great deal of continuity in the nature of the work when David Pammenter took over. It did shift slightly towards more theatrical elements, as his definition suggests. The company began to use more technical aids, like inflatables, settings, complicated sound tapes, and to concentrate far less on the drama sessions. The company ceased to offer teachers practical drama help in the form of such programmes as "Noah". However, by 1972 more teachers were aware how to use drama in the school and drama teachers were being appointed. The company used three-part presentations but these were often three facets of the same subject in presentational form, not via a drama teaching lesson.

Obvious changes were the emphasis on socio-political problems and a shift to realistic situations in almost all the programmes. This attitude to subject matter did produce some very well-known and successful Theatre in Education programmes such as "Rare Earth" dealing with environmental pollution. Although the nature of the programmes became more realistic, their aims were often more general than before. The aim for the Infant programme "Ugly's Trust Abused" was "to involve the children in practical problems of trickery and trust". (64) The most obvious change came in company structure. David Pammenter changed this from a hierarchical or pyramid structure (which had allowed for a great deal of 'worker consultation') to a democratic unit, introducing equal pay and responsi-

bility. As Directors and teams change the work at Coventry shifts in emphasis, but it has never changed its basic function.

It was in Coventry that the concept of Theatre in Education developed. The methods, techniques, approach, philosophy, personnel and programmes have spread out to other teams, influencing the whole area of Young People's Theatre, and setting the pattern for a new and exciting method of work.



## CHAPTER TWO: NOTES

Only a limited number of sources are available on the early years of the Coventry TIE team. To gather this material I relied upon personal interviews with two of the most important people connected with the early years of the scheme, Gordon Vallins and Stuart Bennett, and upon the Annual Reports written by the TIE teams and the Directors. These reports are detailed and analytical. They are not a public relations exercise, but an honest and self-critical attempt to review the work of the team.

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## THEATRE IN EDUCATION

### CHAPTER THREE

#### The Development of Young People's Theatre



**DAMAGED**

**TEXT**

**IN**

**ORIGINAL**

### CHAPTER THREE: THE DEVELOPMENT OF YOUNG PEOPLE'S THEATRE

One of the most important factors in the development of Young People's Theatre was the changing policy of the Arts Council:

When the Arts Council originally elected, as a matter of policy, to exclude Children's Theatre from its circle of beneficiaries, it unconsciously set a pattern which has influenced the development of theatre for young people ever since. (1)

In those early days the Arts Council of Great Britain had little money available for subsidy and they hoped that in the area of Theatre for young people that the Education Authorities might help. However, aid of this kind was rare, and virtually absent on any full and continuous basis. Authorities such as Glasgow and Nottingham did give small sums of money, but they were the exception.

Most of the Children's Theatre companies working in the 1950s survived by box office takings, charitable trusts such as the Gulbenkian and the Nuffield and a great deal of hard work on little pay. Due to this lack of support, wages were very low and Children's Theatre had a poor image.

In contrast Children's Theatre abroad in the 1950s was often accorded a high degree of importance and received direct and substantial grants. For instance in 1952 Denmark was running the Dansk Skolescene in Copenhagen. An organisation consisting of five sections that were financially independent of each other: The Copenhagen School Theatre, The School Cinema, The Provincial School Theatre, The Amager Cinema and the School Theatre House. The Copenhagen School Theatre played to the 11-16 age range with a repertory of classical and modern works performed by professional actors. The plays being chosen by an education committee. It was funded partly by a subsidy from the Municipality of 20,000 crowns and partly by children's subscriptions. The Theatre's educational and artistic policy was entrusted to a committee of fifteen members chosen by the Management of the Teacher's Association (2).



Nothing like this existed in Britain, and the need for some kind of subsidy was obvious. Brian Way, Caryl Jenner and John English began a long campaign to gain grant aiding. Their fight was helped by the impetus that Jennie Lee gave when she became Minister for the Arts, but what finally triggered the Arts Council into action was the Federation of Repertory Playgoers Societies. In 1963 they passed a resolution urging the Arts Council and the Education Authorities "to explore methods of supporting and encouraging professional theatre performances for children, including the very young". (3) This resolution was brought to the attention of the Arts Council and discussion followed. Finally, the Arts Council Drama Panel recommended the setting up of a Committee of enquiry, and in March 1965 the committee was formed with the following terms of reference:

To enquire into the present provision of theatre for children and young people in the widest terms to make recommendations for future development and in particular to advise on the participation of the Arts Council in such work. (4)

When the Committee began work it realised the magnitude of the task, but they finally resolved to divide the Enquiry's work into three phases, investigating first the existing professional children's theatre companies and then the work being carried out for young people by repertory and other professional adult companies. The third phase was to look at the wider field of Drama in Education, which eventually became a separate report issued by the Department of Education and Science. (5)

In the first section the committee found twelve professional children's theatre companies operational in May 1965. They were:

- Arion Children's Theatre Company
- British Dance/Drama Theatre
- C.W.M. Productions
- Liverpool Everyman Theatre Company
- Osiris Repertory Company
- Scottish Children's Theatre - (Bertha Waddell)
- Southern Children's Theatre
- Theatre Centre - (Brian Way)
- Theatre for Youth - (Argyle Theatre, Birkenhead)

Unicorn Theatre for Children - (Caryl Jenner)  
Welsh Children's Theatre Company  
Westminster Children's Theatre. (6)

These companies presented plays in schools and other centres, and managed between them to give one visit per year to approximately a quarter of the school population. They received fees from the schools or the Local Education Authorities, which varied from £150 to £240 for a week of eight to ten performances. The salaries for the company members was about £10 to £15 a week, the Equity minimum being £10; which was more than £4 lower than a teacher's starting salary on the Burnham scale. (7) The effect of this on most of the companies was overwork, a high turnover of people, and low standards. Standards which the Committee felt to be below the level of work which it considered should be offered to young people.

The Arts Council investigated these twelve companies and decided that five of them should be given grants if funds could be made available. This decision was reached because the Committee believed that there were special potentialities in this group which even a small increase in funds may help to be realised:

The Committee considers that these five, (whether old or newly established) could be growing points whose progress can be watched. Any development which is to come must make use of the experience and skills gained in the past - long thought and study, administrative skill and knowledge of the field here and abroad all coming from years of effort. (8)

To actually fund these five companies for 1966-67 the Arts Council agreed to use the Drama Contingencies Fund, as there was no special allocation made available by the D.E.S. It was, in the terms of the Arts Council's Annual Report, a life-saving operation. (9)

The Committee noted the work in Theatre in Education at Coventry and saw it as related to the development of Drama in Education in schools. In reviewing the work for young people by the other repertory theatres the committee came to some important conclusions. They felt that many



theatres would benefit very considerably in their work with young people if they could appoint someone who devoted a lot of time to the organisation of activities for them and who could establish contact with schools, Institutes of Further Education and Local Education Authorities. The committee recommended that money should be made available for Regional Repertories to make this kind of appointment. They also recommended that money should be available for the theatres to establish a second company to play to young people both in the home theatre and in the surrounding area. It was felt that these companies should be permanent and should use actors from the main company, and that ideally these second companies should not tour schools. They should go to theatres where they exist and to well equipped halls, to present a number of performances in one place and book schools to visit this centre.

From these kinds of recommendations it is clear that the committee was thinking in terms of theatre performances not Theatre in Education work as developed by the Coventry team. What the committee or indeed the Arts Council, did not do, was to define the exact nature of the work for young people which would be eligible for grants. The decision was just that a fund should be set aside for the future needs of the companies that were starting young people's work.

The special allocation was £90,000, approved by the Department of Education and Science and to be applied specifically for expenditure in the field of Theatre for Young People. The Arts Council established a Young People's Theatre Panel to advise the Council on the allocation of this money. The Panel consisted of a mixture of people from education and drama, and the combination proved a very useful and unique group.

This friendly confrontation combined with a close and critical interest in the matters under discussion has already germinated ideas of the greatest value to the Arts Council. (10)

Although the policy of the Arts Council is that it "responds to initiative, it does not initiate", the policy of allocating a sum of money for the development of Young People's Theatre definitely initiated work.<sup>(11)</sup> The Arts Council asked the subsidised Repertory Theatres to include estimates for any children's theatre or youth work, that they wanted to develop for the forthcoming year, and the theatres responded well. The Arts Council report had noted a determination to go ahead on the part of the repertory theatres and in many places the local education authority was offering co-operation and financial support, and even where this was not forthcoming some theatres "organised activities without any special provision of either staff or finance in the belief that it was work that demanded to be done".<sup>(12)</sup>

As a result of this invitation by the Arts Council many Repertory theatres applied for grants to begin or continue their work with young people. (See Appendix B). A number of theatres applied, but not all of them sustained the work over the years, and some dropped the grant applications. The work varied enormously in range and standard, often depending entirely for its direction on the person employed to develop the activities.

The Arts Council recognised that the sudden upsurge in activities for young people could present problems, and at the first meeting of the Young People's Section of CORT (Council of Repertory Theatres) Caryl Jenner read out the following statement from the Drama Director of the Arts Council:

The admirable enthusiasm which now appears to be sweeping the country over the promotion of theatre activities for young people seems, in certain cases, to be in some danger of outstripping the standard of artistic achievement. In this first vital year of subsidised children's theatre, it is vital that this work should be of the highest quality and at the very least equal to what is presented for adults. If this standard cannot be achieved, it is surely better to wait until it can be, rather than risk giving young people a poor introduction to the theatre. First impressions are enormously important, and this of course applies not only



to the children, but also to teachers and educationalists.

If the latter find their pupils being offered work of indifferent quality, it may do irreparable damage to the whole movement. We would rather one of our beneficiaries told us they were postponing their plans for young people's theatre activities than that they should launch a scheme the standards of which were second rate. It is improbable that anyone will disagree with this but, from what we have heard, it seems to be necessary to utter the warning. (13)

This poor quality work was often the result of inexperience.

The lack of experience amongst those initiating or running schemes is perhaps, not very surprising. Where, after all, were they to have gained experience? Theatre Directors themselves knew little of the work, and it is doubtful that many had seen the Coventry team. Where were the Theatre Directors, in their ignorance, to look for suitable personnel? Very few children's theatre companies existed, Coventry was only just established, and there were few trained team members there. Drama teaching was developing, but teachers did not necessarily have any theatre experience. John Allen at this Y.P.T.S. meeting in 1967 underlined the dangers of lack of expertise in dealing with young people, particularly when holding discussions with them. He felt that there was a need for a longer conference or indeed a special course about the work to broaden people's knowledge.

During discussions at this meeting certain pertinent problems were raised: the need for co-operation and liaison between all members of CORT working in Theatre for Young People; the overlapping of different types of work for young people should not be avoided, a variety of experience was valuable; liaison between the specialist companies and the repertory companies was important in promoting a greater understanding of the importance of theatre for young people in the profession generally; there were companies with low standards of work and companies who 'pirated' bookings, that is companies who encroached onto an established company's area without informing them, and gained school bookings that would normally have been given to the established team. (14) Of these points two have been achieved, but the last three still present problems. The theatre profession still finds it difficult to accept work with young people as of the same importance and

quality as adult theatre work, there are still children's theatre companies of low standards, who pirate bookings, most of these work commercially and do not receive any subsidies.

In spite of lack of experience the enthusiasm produced a prodigious quantity of work. By 1973, 37 of the 56 all year round regional repertory theatres in Britain were doing some kind of work in schools. Even by 1967 Bolton, Bristol Old Vic, Canterbury, Chesterfield, Coventry, Dundee, Exeter, Farnham, Glasgow, Ipswich, Leicester, Lincoln, Liverpool Everyman, Salisbury and Watford were planning or had begun some kind of work with young people.  
(15)

Much of the early touring work to schools used established scripts, by people like Brian Way or Caryl Jenner, and were performance based. The tours were often intermittent and on a one-off, flying visit system, which meant there was no close liaison with the schools. For instance Colchester took out a group of four actors from the main company in February of 1969 to visit Infant and Junior schools. The plays to be performed were: "Caradoc the Cat" by Allen Cullen, "Feathertop" by Wilfred Harvey, and "The Mirror Man" by Brian Way. (16) Not all the tours were of children's plays, some were devised by the director on local themes, or the history of the theatre, and some were back to the old faithful - Shakespeare.  
In Dundee in 1968:

A Director and one or two actors and actresses would come to a school and using the class members, approach a key scene from a play being studied for exams employing professional theatre rehearsal methods to bring alive what is so often for children a dull and dusty academic text, as a piece of living drama about real people. (17)

There was no common factor linking any of these presentations, other than the fact they were to be taken into schools. They varied in subject-matter from the most frivolous to the educationally serious, and in presentation from the most entertaining to the very dull.

There developed from these early beginnings a mass of different aims



and approaches. Two examples of this are the Flying Phoenix company attached to the Phoenix Theatre in Leicester, and a scheme at the Gateway, Chester. The Flying Phoenix was formed in 1967, but by 1969 was still suffering under financial difficulties. It received a grant of £1,500 from the Arts Council and additional income from the Leicestershire County Council Education Department which paid the team as part-time teachers, for the sessions provided in County schools. However, this meant that the team were on a lower rate than full-time teachers and a lower wage than the theatre's company of actors. At that time the Leicester City Education department was not giving any money, so the company required subsidy from the theatre's funds. However, the nature of the work developed was closely linked to the school situation and drama in education:

The Flying Phoenix does not present a scripted play in a school. Through the means of a series of drama workshops the team helps to create an environment in which the child may develop imaginatively and individually through play and experiment. (18)

The method, was that the child, not the actor, created the play, but to stimulate work the team drew up various projects which they printed and sent in advance to teachers concerned with drama, to allow for some preparation. Examples of the kind of subjects they used are 'pirates' and 'the senses'.

The company also acted in the main theatre at times, but in fact the scheme was a stimulus for drama in education in the school it was not a theatre based presentation approach. Over time the company's work changed, but in 1969 it had a specific educational aim.

In contrast the Gateway Chester set up a pilot scheme in 1971 for a period of 13 weeks to "provide a foundation of fact rather than speculation, for considering a full-time theatre in education programme." (19) In 13 weeks this is a difficult undertaking, and Peter Leech comments on the team's inexperience: "The programmes that were presented were the

result of a combination of theory, idealism, ignorance and compromise rather than of knowledge and experience." (20) The type of programme presented was theatre based but with the aim of it fitting into schools and of being useful to teachers. For the secondary schools various scenes of "Julius Ceasar" were presented to 'O' Level English Literature pupils to examine the text as something to be performed. Then the company performed a selection of extracts from Modern Drama (Osborne, Wesker etc.) for sixth formers and a programme called "What is theatre?" to stimulate an interest in theatre among the less academic pupils. The Infant programme was a variety of items, songs, stories etc, and the Junior programme developed into a workshop situation. In spite of this effort the Gateway scheme never got off the ground.

There is an obvious difference in approach between these two companies, and in a number of areas it was the more theatrical approach that developed rather than theatre in education. To try and clarify the difference between a more theatre orientated scheme and a Theatre in Education company it would be useful to analyse the reasons for the beginning of such a 'theatre' company and the nature of its work. Although objectivity may be difficult, the development of the Theatre for Youth scheme at the Citizens' Theatre in Glasgow, provides an example of the very different elements introduced right at the outset.

The scheme began because of the Citizens' Theatre's response to the Arts Council offer of grant aiding for young people's work. In 1967 the Directors of the Theatre (Michael Meacham and Michael Blakemore) asked the Board to consider the application for a grant for one year to employ someone to explore the possibilities of starting a 'Theatre for Youth' scheme. The application was made, and sufficient money granted to pay one person's salary for a year.

As the recipient of that salary I tried to begin contact with schools. However, my qualifications were distinctly theatrical, (design, stage management and directing) and not in the least educational. To use my



theatre background I took some English lessons in schools based on Shakespeare texts and attempting to make them more alive for the pupils by use of drama and theatre techniques. Once or twice I took actors into the schools to perform Shakespeare scenes. This work was a direct response to requests from Secondary schools and consisted of one-off projects. In conjunction with this I also ran a workshop for 15-18 year olds once a week.

At the end of that first year and as a result of discussions with teachers and advisers, I put forward the following proposals:

1. The most worthwhile service that the theatre can provide is to take actors in schools, youth groups, colleges etc.
2. The company should consist of a Director for Theatre for Youth and actors; they should work together over a period of time, but so that the actors do not become isolated from the main company they should be on a rota system with the Citizens' and Close companies.
3. The area to be covered should be Glasgow and the surrounding districts that are within comfortable travelling distance, i.e. Renfrewshire, Lanarkshire and Dumbartonshire.
4. It would be unwise to try and visit every school in these areas. Therefore, the best policy and one agreed by Miss McKechnie, The Adviser in Drama and Speech Education for Glasgow, is to establish the scheme for youth of 11 upwards, before considering Primary schools. This would mean a better coverage of areas and more than just one visit a year to each School. (21)

The aim of the company, as stated in the report, was to offer "widening experience, entertainment and stimulating education". To do this, the type of presentation was to consist of Documentaries on historical and social subjects, the presentation of plays or scenes to relate to texts studied in schools, anthologies and demonstrations to link with a play being performed in the Citizens' or the Close. The statement that placed the work very definitely in the area of young people's theatre and not Theatre in Education was: "To do this work it is essential that the company go out as actors not as teachers". (22)

Why was the emphasis placed on theatre and not on education? One of the main reasons, I think, was my own theatrical background and my inexperience of teaching. Also, I had no knowledge of the Coventry work, and unlike others who started teams, had never worked with that organisation. Viewing this critically I think it was a failure on my part not at least to look at their activities. However, Glasgow was isolated from that main area of activity and that meant that the work grew as a direct response to advice, experience, observation and discussion in the local area. Another contributory factor was that the Education Authorities were giving a block grant and not paying salaries. We were not therefore considered as teachers and could not be, as we held no certificates.

In suggesting long term results of such work I emphasised the theatrical value, the breaking down of the barriers of theatre-going, spreading publicity and "It will create a public that has a greater appreciation and knowledge of the theatre". (23)

At the beginning of the new season in September 1968 the company was properly funded by the Scottish Arts Council and the Local Education Authorities, plus £1,500 from the newly founded Duncan Macrae Memorial Trust. The money from the Glasgow Education Authority was a direct transfer of the sum given to Bertha Waddell and her Scottish Children's Theatre, first granted in 1937. (24) When Bertha Waddell retired in 1968 and her company ceased to function the Citizens' Theatre for Youth became the recipient of the grant aiding that she had fought so hard to receive.

The reason for the choice of Secondary schools only, was the vast number of schools within the City Boundary - over 200 Primary Schools and nearly 70 Secondary Schools. In the large area we were to visit, there were 200 Secondary Schools. It could be argued therefore, that the area was too large, but against this the company needed the extra grants given by the other districts and no one knew exactly what the response would be.



As it turned out the response was somewhat overwhelming, and meant that each programme was fully booked with a number of schools being disappointed.

The choice of performing only to the 12-18 year age group also had a significant effect upon the work. Due to the rigidity of the Scottish Education system, and the strict timetabling of subjects it was extremely difficult to present a programme that lasted more than one hour (fitting into a double period). A half day session was sometimes introduced, the second part being for discussion, which could be omitted if the school had no time, or no inclination, for it. This limitation meant that the presentations had to be effective within the one hour span, they were therefore performance-based and such programmes as "Modern Drama" and a documentary on the history of Scottish Coalmining, relied on the performing skills of the actors. The exclusion of the Primary and Junior age ranges meant that no programmes could be devised to link in with the 'centre of interest' projects, where the company could work very closely with one or two classes. Therefore the company was not able to develop material for one of the most exciting and flexible areas, where the programmes can be of real use in a school providing the base or climax to a term's work.

Although participation did occur in the Secondary school work it was mostly on a small scale and consisted of taking small groups of volunteers out of the audience to join in the action. It is not a system I would approve of now, as it leads to self-consciousness and exhibitionism and does not truly involve the pupils. The audience numbers ranged from 100 to 200, unlike Coventry where there were often only one or two classes involved. This size of audience meant that total participation was impossible and it was necessary to perform to, and not work with, the pupils. By playing to such large numbers, the company naturally managed to cover a lot of pupils and played to 32,353 in the first season. (25)

By the end of the first season certain aims had been achieved - a large number of schools had been visited within a 20 mile radius of the City; the company had started "to provide an aid and stimulus" to schools and to do this they had worked as "actors not as teachers". (26) The company had consisted of three actors, one actress, one stage manager and myself as Director. The aim of rotating the actors with the main company was not a great success. After Christmas 1968 the performers joined the main Citizens' Company, however, no actor came out to join Theatre for Youth! This necessitated the employment of four new members. In many ways this stopped any further attempts at interchange of personnel. Scheduling such changes did prove difficult and as the work developed, the type of actor employed in each company was very different. However, it is sad that the theory was not more thoroughly tried in practice, and it inevitably led to a split between the main company and Theatre for Youth. Although space was provided in the Citizens' for our office, and rehearsal requirements, philosophically the companies began to draw apart.

The form of presentation was kept very simple and played always on the floor of the hall or gym, using a theatre in the round, three-sided or traverse staging. Costumes and props were kept to a minimum, and a tape recorder was used for music and sound effects. There was rarely any set. The company could not afford a designer, and at the time this seemed not really necessary. For the Christmas period the company performed a Children's play in the Close Theatre for 5 - 8 year olds. Being a three-sided studio theatre seating only 150 it was ideal. For this production the company had a designer, seconded from the Citizens', and used a set, costumes and lights. The play was improvised by the company.

The type of programmes performed in schools were related to the needs of the curriculum, except for the first year classes, where the choice of subject could be wider. So the first programme was a selection of scenes



from "Julius Caesar", with an up-dating of the theme to gang land, followed by a selection of "Modern Drama" to fifth and sixth years. For the lower age groups the programmes were documentary in approach and examined the history of Scottish coalmining, the workings of a newspaper, and the adventures of the brothers Landor in their search for the termination of the River Niger in 1830.

In the first season the pattern and approach to the work was firmly set and it continued along these lines whilst I was director, and for a little while after. Had the schools rejected what we offered then a radical change might have occurred. However, the schools themselves were new to the work and there were no precedents.

The method of script preparation was usually that I researched the subject, having consulted the various advisers and teachers on the subject matter. The company then improvised on the researched material and a draft script. This working method meant that the company's commitment to the subject matter was not strong. It was a programme to be performed, not a burning issue to be communicated. Hopefully, this did not make a difference in standard of presentations but it made a noticeable difference in attitude, personnel employed and length of stay. The company's structure was basically hierarchical. Being a small group ideas were naturally exchanged, but short and long term policy decisions were ultimately the responsibility of the Director in consultation with the Theatre Board, the Theatre Director and the Advisers. On reflection, I think it may have helped to change the method of work to a more democratic form, but I doubt that a total democratic unit would have worked well right at the beginning of the scheme and later teams have tried it and found difficulties in so doing.

Although stronger contacts with teachers was attempted we found them unwilling, or at best, unable, to attend workshops prior to performances.

No time was allocated during the day for teachers to come to workshops at the theatre (unlike Coventry) and the system had to be on a voluntary basis. In such a large area, travelling from a school to the theatre at around five o'clock could be very difficult. Hence a strong liaison, consultation and collaboration with teachers was not established. In many ways I think this was a failure and that we should have tried harder so that the work could have been of greater use to schools. However, against this was the performance-based nature of our work, which should work immediately in the school situation without the necessity of a great deal of preparation, and leaving the teacher to follow up as he or she saw fit. Perhaps in the circumstances seeking for real collaboration with teachers was unrealistic. Secondary school teachers are much more confined by curriculum and examination demands, and are unable to use outside material as readily as those in the Primary and Junior schools. We did offer teachers background information on the documentary programmes. The research usually produced a large amount of original material, not all of which appeared in the programme.

The subject-matter of the programmes was decided by a system of consultation and was therefore always geared to the needs of the schools. The problem was that due to timetabling it was often difficult for teachers to do any continuous follow up. The scheme was essentially a service, and because of the grants could be offered free to schools.

In an attempt to extend the work of the company we devised two programmes and presented them in the Close Theatre on successive Monday evenings. To these we invited the fourth, fifth and sixth formers we met in the schools. The subjects were 'the Responsibility of the Scientist' (linked to our selection of scenes from Brecht's "Galileo"), and "War". It was an attempt to draw the pupils we met into the theatre, but to offer them relevant material and to perform it in a way they recognised and could



enjoy. The two shows were a success and we built up some good contacts with the pupils, but alas this was not maintained for several reasons. In the Summer term the senior pupils were involved in exams, and the extra work, necessitating evening rehearsals was a real strain on the company and on the budget. It was, I think, a real pity that this use of evening theatre work especially devised for its audience, was not maintained. Had there been time, energy, money and conviction enough it was a logical progression of the work in Secondary schools and made sense of the performance-orientated policy.

The strain on the budget came because the company were working on a special contract which included overtime. The contract had been negotiated between the Citizens' Theatre and Scottish Equity in 1968 and was a result of the theatre's recognition of the difference in the nature of the work and the need to offer Theatre for Youth actors some form of relevant and satisfactory contractual arrangement. It allowed for two working sessions during the day and for eleven sessions a week. Although I do not think it was used as an exact model, the contract is very similar to the later Equity Theatre in Education contract now in common use around the country.

In the 1970-71 season there were two major innovations. One was the employment of a writer/researcher for three months and the other was a venture into special schools. The writer experiment was not as successful as hoped, this may have been due to personality conflicts, and general inexperience of such a phenomenon. For the Special school work a second company of three was employed for ten weeks. What was devised after consultation with the schools was three performance-based programmes. These were enjoyed, but were not necessarily followed up in the schools.

This raises one of the major problems of performance-based Young People's Theatre. Unlike Theatre in Education it can, and frequently does, happen in a vacuum. If it is treated entirely as a performance, then it

may entertain and it may well introduce theatre to some hundreds of pupils, but it in no way provides a satisfactory educational resource. To introduce theatre is not necessarily a bad thing but, alas, in a school situation it can be inordinately frustrating. It is frustrating for the team because their role in the education system is unclear. As a provider of a theatre experience, would it not be better for the pupils to come to a theatre to see the company, where all the theatrical aids can be put to use?

The questions that arise are: Why are we doing it? What use is it? In performing to hundreds of pupils and seeing them perhaps only once during their school careers, the work does not have any foundation to build on. To tour around, doing as many one-off performances as possible, is highly unsatisfactory, both for the schools and the company. The schools have no close liaison with the team, and little reason for building one. Many people would say that the one-off performances are better than nothing and that the theatrical event can, for a few pupils, be a satisfactory and lasting experience. Yet the company's role in a school is unclear.

This is one of the fundamental differences between theatre orientated young people's work and Theatre in Education. The latter is educationally motivated, closely linked with schools, the programmes are usually well followed up and fit into the school curriculum, their preparation is often the result of some form of collaboration with teachers, and the whole purpose for being in a school is clear. The itinerant role of the Young People's Theatre company with no close liaison with schools and no clear educational purpose, can lead to muddled thinking in the preparation of programmes; actors unused to performing to children; unsuitable presentation; a reception as merely an entertainment and a resulting lack of impact in a school.

It is not surprising, therefore, that many Young People's Theatre



companies have broadened the scope of their work outside the school situation and relate themselves to the whole community. They can then be seen as performers offering relevant material to all age groups. The schools work becomes only part of their total commitment, and they see themselves as Community Theatre companies. This is what has happened to the Glasgow team, (although financial difficulties, with doubts about the grant from the Education Authorities, provided the impetus for the major change). It seems a logical step for these companies to take, and has given them a clear purpose in their work.

The example of the Citizens' Theatre for Youth in its early days, does, I hope, show the real contrast between the nature and approach to the work. Theatre-orientated Young People's Theatre companies still found their work on recognisable theatre working methods of presentation. The programmes, although they may be researched and written by the company are more likely to be in the form of plays. The company tends to be hierarchical in structure and to perform to a large audience of about 100 pupils or more at a time. Examples of these kinds of companies are Derby Playhouse Studio and schools company, the Marlowe Mobile at Canterbury and Billingham Young People's Theatre.

Those companies that adopted a definite Theatre in Education approach when first starting up almost always drew their directors from Coventry. Thus the work, initiated and developed at the Belgrade with its educational aims, moved outwards to Watford in 1968; Bolton, 1969; Edinburgh, 1969; Leeds, 1970; Cockpit, 1971. Appendix C shows the actual spread of the Coventry personnel to other teams in Britain.

The ex-Coventry members were often actors and teachers having had experience in both areas of work. As team members they had worked together to devise programmes which had specific educational aims and use for the teachers and pupils in Coventry. It is not perhaps surprising

that when the Coventry team members moved on they took more than the Theatre in Education philosophy with them, they also took programme structures.

For instance: the Edinburgh Royal Lyceum Theatre in Education scheme was started in September 1969 and two of the four team members came from Coventry: Sue Birtwhistle (Coventry 1968-9) and Gordon Wiseman (1966, 1967-69). Many of the aims of the new Edinburgh team were similar to Coventry:

1. To expand the experience and learning of the child through imaginative involvement.
2. To promote the use of Drama as a teaching method.
3. To run courses and workshop sessions for teachers and students, encouraging the use of drama and giving opportunities for discussion and exchange of ideas.
4. To devise programmes in co-operation with productions running in the theatre. (27)

The first programme that the company devised bore a striking resemblance to one devised in Coventry in 1967. The Edinburgh programme was "The Blew Blanket" for Primary 7 (11-12 years), two classes, and its subject was the quarrels of the merchants and craftsmen in Fifteenth Century Edinburgh. The "Conflict in Coventry" programme was devised for 9-10 year olds, 2 classes, and was about the conflicts between different groups over the payment of market tolls in Medieval Coventry. Both programmes began with a session in the classroom, where the pupils were involved in building up a picture of the life at the time through the learning of facts and through drama. There was a short break, after which the classes moved to the hall. In both programmes this was set out as a Market place, and in this setting the opposing groups were brought into conflict. This conflict led on to discussion on how to improve matters. Both programmes ended with some kind of theatre event, the Coventry one with a Mummers play, the Edinburgh one with a procession. In both



programmes the team worked in character, wearing period costume either working with the pupils or taking over the action. There were differences of course in plot and factual information, but there is a clear resemblance in structure and aim. As the Edinburgh team had to find a way of working together quickly the use of a successful programme structure seems sensible. It is actually quite a common occurrence, certainly in broader structural terms. The use of the same programmes by different Theatre in Education teams is also becoming obvious. Many of them begin at Coventry: "Pow Wow"; "Craig and Bentley", "Ice Station Zero One", all of them have been presented by other teams: The Bowsprit, Cockpit, Peterborough.

In the forming of new Theatre in Education schemes those that got off to a successful start were where the Theatre in Education Director, the theatre and the Local Authorities knew exactly what was wanted and why, and provided sufficient funds to see that it happened. Leeds Theatre in Education began in this way.

The development of the Theatre in Education team was associated with the opening of the Leeds Playhouse in 1970. Bill Hays, the Artistic Director was eager to introduce some youth work into the Playhouse activities. He knew Roger Chapman, then working in the Bolton Theatre in Education scheme and was interested in asking him to work at Leeds. First of all Bill Hays approached Miss Woodward, the chief Adviser and she expressed real interest in the scheme. Roger Chapman, Bill Hays and Miss Woodward met the Chief Education Officer for Leeds, and from this meeting there was sufficient encouragement for Miss Woodward to go to Bolton to see the work. She was very impressed and wrote a paper to support the starting of the Leeds scheme. This motion was passed at just one meeting, and Theatre in Education was to be set up for a trial period of one year, attached to the Playhouse.

The first grant was small, in the region of £6,500 to £7,000 but it was increased annually until in 1976 it was £13,500. This was the money

from the Local Education Authority, and it was matched by a grant from the Arts Council.

With this backing and support Roger Chapman was able to call a meeting of all the Head Teachers in the area, and have them addressed by the Chief Education Officer. At this meeting the basic premise of the Theatre in Education scheme was made clear. It was to be part of the Local Authority service to schools, and the teachers were to be involved, not treat it as a time to go off to the staffroom. The teachers were advised that they should avail themselves of this service and they did. Even the teacher's workshops were made compulsory before each show. (28)

So, for the Leeds team everything was made clear, official and respectable right at the beginning, an ideal way to begin work. The relationship with the Local Education Authority was excellent. Roger Chapman set out his aims:

- (a) to extend the imagination and personality of the child through creative drama.
- (b) To be the nucleus of a children's theatre company.
- (c) To work with young people in their leisure time and through creative drama develop an appreciation of the theatre as an art form. (29)

The company was not to offer infrequent visits to schools but give a real "educational stimulus as well as a theatrical experience to which work can be built up and followed on". (30) This education stimulus was certainly an aim that David Morton, the Drama Adviser for Leeds, approved of. He sees the company as:

A team teaching unit which generates thinking and feeling in the children, by particular use of the theatre techniques they have, but they are also using considerable teaching skills at the same time. (31)

Leeds was lucky in that it had the full support of the Education Committee and its Chairman, who declared publicly that whatever the cuts the committee made they would not cut Theatre in Education, except over



her dead body. As by 1976 she was only the shadow Chairman, the Tories being in power, the company could have been in danger, but they were not. Support for the team remained out—with any political manoeuvres.

Although the relationship with the Education Authorities remained good, the relationship with the theatre was not as satisfactory. The Artistic Director left in 1972, and his successor showed no real interest in the work. Links with the theatre slowly fell away and although the companies existed side by side amicably enough, there was no real interaction. As a consequence the Theatre in Education company moved nearer to the Education Authority. Roger Chapman found this lack of interaction with the theatre a real loss:

I see Theatre in Education very much as part of a theatre's policy for a region and that part of a theatre's policy that works outside the theatre building. If it is not linked to the theatre, or one can't find out what the theatre's policy is, then you evolve your own policy and it may well be that you find that you are clashing at a number of particular points with the theatre, on what the function of theatre is in a society; what theatre is about. We don't have an on going debate with the theatre, which I find sad. (32)

Eventually the team moved out of the Playhouse and into premises in a school, found for them by the Education Authority. With this break, and the change of Theatre Directors a sub-committee of the Board of Governors was formed for the Theatre in Education team. Amongst these Board members were a local Headmaster, Miss Woodward, The Chief Adviser and Roger Chapman.

The team became artistically autonomous and the only administrative link with the Playhouse is the paying of the wages, still done through the theatre, and the theatre's box office deals with the bookings for the Theatre in Education's Children's Theatre production in the Playhouse in the summer.

The company expanded from five to eight members, but growth has been slow. In fact Roger Chapman's original plan was on a much larger scale.

His first stage was the group based on the Playhouse and working within a three-mile radius of the theatre, with local schools. A further scheme was for expansion with five Theatre in Education companies working in major areas in Leeds. They were to work from local community centres, all offering different kinds of community theatre plus Theatre in Education work in schools, each with its own director and personality. (33) The first year of the one company was very successful, but while they had total support from the city in words, they never received the kind of grant aid that would make this size of scheme possible. It never looks like becoming a possibility. The team now cover a much wider area than the three-mile radius, but they work only in schools.

One of the important elements of the Leeds team, is stability of personnel. By 1976 three of the team members had actually been working together in Theatre in Education for nine years! This stability, experience and excellent relations with the education authorities allows the Drama Adviser to rely on the team's judgement when choosing and presenting a programme in schools:

If those four or five very experienced people there, know about that side of things and want to be part of a service rather than going in and creating a stir, then there is no need for me to worry. The standard of their work is very high. (34)

The nature of the work the company presents in schools varies from total participation where a programme can be dependent on the children's responses, to a straightforward documentary such as Quarry Hill Flats. (35) Initially the company made contact with the schools through the English and Drama departments, and this has remained the same. Yet neither the company nor the Drama Adviser see Theatre in Education as an extension of those subjects. David Morton is very definite about this: "I certainly don't see Theatre in Education as an extension of Drama in Education. I think that its got its own area of development as Theatre in Education has." (36) To try and establish this the company made attempts to explain and



discuss with other Advisers, and to try and find a method of making sure that the relevant department in the school actually handles the booking and uses the programme.

Since 1970 the company have been accepted in schools by both teachers and pupils, and the pupils no longer ask questions like "What's it like to be an actor?", but talk about the subject material of the programme.

At the same time as the Leeds TIE company was beginning to develop its work, a Drama Advisor for Leeds was appointed, David Morton. The position of drama in education in schools began to improve. Before 1970 there was one specialist drama teacher in the whole of Leeds and one drama studio. By 1976 over eighty per cent of Secondary and Middle schools had drama teachers, which is way above the national average and a large number of drama studios had been built. David Morton felt that the growth and acceptance of drama in schools was not only the result of his appointment, but came from the combination of his work with teachers, and the TIE team's work in schools.

This is an example of a well-established Theatre in Education team that had all the advantages of the understanding aid and support of both the theatre and the education authorities in its initial stage. Consequently it began with a firm base, a clear policy and a definite role in schools. The result of this was a continuing high standard of work, continuity of personnel and a close liaison with schools.

In contrast to the Leeds team the Bowsprit Theatre in Education team began slowly in a very small way, and with far less support and then suddenly grew. It began at the Greenwich Theatre, which opened in 1969. Ewan Hooper, the Artistic Director, envisaged a community theatre involved in many aspects of the community. As part of this scheme he wanted a team to work in schools.

The three original team members consisted of a Director and two actor/teachers. Not only did they work in schools but they also took part in main theatre productions. This proved an impossible pressure, so eventually they became a separate entity. They linked up with the

two units grew together as the Greenwich

## Young People's Theatre.

In the early days the team members had to be qualified teachers and received a proportion of their salary from the education authority. The ILEA gave a small grant, but there was no other money and it had to be generated by the company itself. So they travelled outside the ILEA area and went to the schools who were interested. A fee of £30 was charged and this helped to generate the income needed. (37)

The team increased to four people, one actor, one actress and two teachers. They worked in pairs as actors and teachers, neither really encroaching on the work of the others. The morning consisted of drama work in role with one class and the afternoon was a performance to an audience of 200 at a time. This proved highly unsatisfactory for the team, but as the school was paying a fee, they were happier if as many children as possible could see the performance. Playing to so large a number it was often impossible to include any participation, but the split drama and presentation did mean that contact was made with some pupils. The financial background to the split working day was that the ILEA paid for the morning and the Arts Council for the performance in the afternoon. (38)

The team did not develop properly until they moved into new premises with the Greenwich Youth theatre and re-negotiated their finances. The Youth theatre had been formed in 1966 and its income came from the local Youth committee and paid for its evening activities. The new limited company that was formed by the two groups asked the local authority that they should no longer receive their money from all these different pockets, but should be grant aided in their own right. When the grants were re-negotiated the Youth grants were dropped and instead the company was funded by the ILEA and the Arts Council. However, it is the ILEA (the Inner London Education Authority) which provides 98% of the money to operate the whole scheme. For this the authority expected the Theatre in Education



company to work exclusively inside its area in schools and educational establishments.

The new premises in Plumstead, known as Stage Centre, have been improved considerably with the help of grants from the ILEA, the Arts Council and the Greenwich Borough Council. There are two large acting areas, a general workshop, a photographic workshop, a small sound booth, an art room, a wardrobe, a staff room, a social/foyer and several offices. The staff cover all the work of the centre which is very various. By 1976 the Theatre in Education team consisted of nine actor/teachers and a director. Also at the Centre were a musician, a designer, stage staff and personnel for the Youth work, plus a schools liaison officer.

Once established as a separate centre and given good grant aiding, which kept pace with inflation, the team's work developed. Certainly it had to meet many problems and changes, but it began to send out two teams into schools and producing a great deal of work. The programmes could be offered free and therefore the nature of work could change and develop. June Mitchell the Director of the Bowsprit team from 1974 to 1977, comments on this:

When schools were paying fees the pressure on them and the company to provide programmes for the whole school was strong, while as a Theatre-in-Education team we, and many teachers, realised the need for in-depth working with one class of children. An unhappy (we felt) compromise had been to work for a day in a school with one class in the morning and a presentation for 200 in the afternoon. Since January last year we have, we feel, arrived at a better situation. We have tried over the last year to balance out the type of programmes offered and to provide participatory programmes for one class and presentation programmes for larger numbers so that schools can select for themselves the quality of experience and numbers involved. (39)

The programmes were usually based on improvisation and took up to half a day or a full day in schools or at the Stage Centre. The subject matter covered a wide range of historical, social and scientific. An example of the educational aim behind a particular programme is for

an ESN project for 8 - 11 year olds in 1974:

To provide the children with an interesting, stimulating experience and the satisfaction of solving several problems using varied skills. Each child should contribute individually in a group to achieve a collective aim. The emphasis will be on communication, co-operation and using the ideas suggested by the children. The framework is ours, the substance the children's. (40)

One of the problems the company encountered as it developed was that in their Secondary work they covered the whole of the ILEA area. This meant that close and continuous contact between the team and the schools was difficult. By 1976 there was a continuous debate as to whether the company should concentrate on only a few schools or carry on spreading their work so thinly. In the Primary and Junior work the team concentrated on a smaller area, but that still meant there were about 250 schools to contact. To cope with this the team try to concentrate on a few schools at a time and select an area to work in. By 1975 the problem of contact with schools was acute; as June Mitchell pointed out:

We have existed as a Theatre in Education team for six years but we still feel that we do not have adequate communication with teachers working in the schools we visit, and we still feel that our work is not totally understood or integrated. We are, by the nature of the experience and by the size of our catchment area, a drop in the ocean of the pupil's learning life. (41)

This illustrates one of the major problems of a team working in too large an area. To combat it the team tried hard to improve liaison with schools by teachers' meeting, teachers' notes, questionnaires and discussions with children. A local association of teachers, set up in 1975 helped in this operation and offered to help in the devising of follow-up material for other teachers. Liaison began to improve by these methods, and by the work of the advisory teacher attached to the Stage Centre. As an extra measure a Schools Liaison officer was appointed, and this gave the teachers a point of reference for contact and information.

However, by 1978 the Theatre in Education company had reduced itself to a team of six actor/teachers, one stage manager, one team leader and the Schools Liaison Officer. The reason for this change was so that the



same money could be used to pay better wages to fewer people, and the team went on to the much improved rate of Grade One Salary scale for Lecturers. The team was also re-organised in structure and this led to a closer democratic team.

The larger company with two teams working side by side had produced some problems, as Pam Schweitzer observed in her study of the team:

Clearly there are too many projects on the go for the Artistic Director to oversee them all, and therefore each one is handled by one of the more experienced company members, but even they are relatively green, having worked only two or three years in Theatre in Education. There has been quite a high turnover of team members over the last three years and this too seems to fit in with the pattern that the higher degree of democracy, the greater the commitment of the individual members to their team. Where so many are combining their efforts it is difficult to ensure any degree of unanimity of purpose. (42)

For the Bowsprit team then, the decreasing of its personnel was another step in its development. Any Theatre in Education team has to adapt to the circumstances around it whilst retaining its central purpose. The examples of the Leeds and Bowsprit teams show just how differently these companies developed, but once Theatre in Education is established the companies have several elements in common: their aim is mainly educational; liaison with schools is strong; they use acting and teaching techniques and devise their programmes as a team; the companies usually have a democratic structure which helps a great deal in building commitment.

The contrast in the development and methods of work in the case of the Citizens' Theatre for Youth and the two Theatre in Education teams is quite apparent, and these differences were often there at the moment of inception of the schemes.

From these diverse beginnings have emerged a wide range of work all coming under the general heading of Young People's Theatre. At one end of the scale are the very drama-based companies such as the Clwyd team.

It was formed in 1970 by the local Drama Adviser, Derek Hollins, as a Drama in Education team. For three days a week the drama specialists are timetabled to teach drama in the County's Secondary schools, and for the remaining two days they are responsible for a Drama in Education project in Junior and Secondary schools. The process of presenting programmes in schools was carefully worked out:

- A) A panel of teachers decided on the theme for the Project and a research team was appointed to compile a dossier on the background and data necessary. The dossier was printed and issued to schools.
- B) Class teachers used the folder as a basis for academic and creative work.
- C) A Drama Specialist would then visit the schools for two separate sessions and work with the children through movement, language and improvisation.
- D) The Team would then visit the school with a Theatre in Education Programme based on the topic under investigation.
- E) The individual Specialists would again visit the schools for a follow up session. This visit also provided the opportunity for discussion with interested class teachers on ways of continuing Education through Drama until the next visit by the Team (usually about a year later). (43)

This is the format that the Clwyd team still use. They spend three days teaching in schools and two taking out TIE programmes. The company increased from four members in 1970 to ten by 1976. This meant that they could work in two groups of five, and visit both Junior and Secondary schools, offering a range of work. For Infants they devised "Doctor Drip" (Summer 1976), a science programme about steam using the fantasy character of Doctor Drip. For Juniors they used history: "The Fire of London" and for Secondary pupils (R.S.L.A.) they devised a programme about the family.

Somewhere in the middle of the scale is a company like the Cockpit Theatre in Education company in London, set up officially in 1972. Although the salaries of the actor/teachers are paid by ILFA, the work they do is theatre in education, not advising teachers how to teach drama. Having their own base, the Cockpit Theatre, the team ask pupils to come to them, and the programmes usually last a whole day. As all the theatre facilities of lights, sound and scenery are readily available the company often make full



use of them presenting a play to start off the day. These plays, such as "Marches" or "Example" are extremely theatrical, using slides, sound tapes, music and lighting effects. The policy of the company however is basically educational:

To introduce material into the school curriculum generally not readily available. To link this material to the experience of young people as a basis for changing their perspective upon themselves and the world around them. (44)

At the opposite end of the scale to the drama in education teams are the Young People's companies or Community Theatre companies presenting plays to young people. Sidewalk Theatre Company based in Islington, is a Community Theatre group, which actually does about 90% of its work for children. This work, however it is written or devised, tends towards the performance of a play, as one of the company explained:

What we always aim to do is to tell a story as simply, as clearly, and as excitingly as possible. So we really use all the skills we have which best fit the images we want to put over. So we wouldn't say the end product we want is a pantomime, or a documentary. But what we tend to do is use our skills to best serve the story. So that the end product actually comes out to be a very tightly worked play. And it often is a play - a colourful play. (45)

Once Young People's Theatre was properly established the Arts Council decided to re-examine its policy, and make certain changes. In 1971 the Young People's Theatre Panel that had brought together such a unique combination of people was amalgamated with the Drama Panel. The reason for the move was:

that the Young People's Theatre Panel had established to a certain extent what the Arts Council's thinking was but there was a danger that the Young People's Theatre Panel might become too much of a separate thing. They had to be separate at the beginning to get established but then it was felt necessary that it should become part of the whole. (46)

The Arts Council took a major policy decision. In the light of the theatre's increasing awareness that young people's work should be a natural part of their activities, the Council decided to stop earmarking grants especially for Young People's Theatre teams. Instead that grant would be included in the total grant to the theatre. This was a definite move to hand the responsibility for the work back to the Theatre Directors,



and then, the Arts Council suggests: "Ideally the responsibility of apportioning resources to their various areas of activity, including that of young people's work, should be accepted by the theatres themselves." (47)

This policy decision caused quite an outcry amongst teams who were afraid that they would lose their grants as a result. As it happened their fear was unfounded. Very few companies actually closed as a direct result of the decision, although the total amount of money granted from the parent Theatres to their TIE companies did reduce (see p. 279). In fact should a Theatre Director decide to cease any work for young people, and leave this out of his grant applications, the Arts Council would reduce his grant accordingly. Certainly by 1974, Theatre Directors were much more aware of the value of the work than they had been in the mid 1960s.

The Arts Council had wanted companies to use their policy statement to seek more funds from the Local Authority, the Education Authority and the Regional Arts Association. However the statement coincided with Local Government re-organisation, which caused many problems. Companies applying for grants were faced with the dilemma of which Authority to actually contact - the City or the District. Thus the policy statement did not have the impact the Arts Council wished for and its timing was unfortunate.

By 1974 most Young People's Theatre companies included some Community Theatre as part of their work. The performances in schools had become part of a general community service for all ages. The Key Perspectives in Peterborough took their community role very seriously offering a range of services:

- (i) Workshops for teachers
- (ii) Theatre workshops for young people
- (iii) Help with in-service training for the local Samaritans
- (iv) Road Safety promotion for the Cambridge County Constabulary Accident Prevention Department
- (v) We have made ourselves available as a resource to aid the work of local Community workers

- (vi) A programme for schools has been devised in conjunction with local town planners. (48)

This change was recognised by the Arts Council and the Young People's Theatre committee, from the Drama Panel, decided to meet from time to time with the Fringe and Experimental Drama Committee. This was a reflection not only of the broadening of Young People's companies but of the move of some fringe groups towards work with young people. This general broadening of work had caused subsidy anomalies, and the joint meetings were, and still are, an attempt to rationalise the situation.

In their 1974 Policy statement the Arts Council pointed out that grants from Education Authorities in the form of payment for an agreed number of teaching hours, or actor/teacher secondments are unsatisfactory in the long term because they conceal the true cost of the work. I would suggest that only when the funding is in a definite payment of all salaries on a permanent basis (i.e. Lecturer Grade I) is this form of subsidy helpful. If full payment of this kind is made it can be of great value providing a respectable rate of pay, an official recognition of the work and the qualifications of those that do it, and a sense of commitment on the part of the Authority. However this is much more likely to happen to teams outside the theatre situation, such as the Edinburgh team now attached to the Education Authorities and paid as full-time drama teachers, or the Cockpit Theatre in Education team in London.

The Arts Council also recognises that some teams might wish to leave their parent theatre and establish themselves as separate units. Although many companies might find this very desirable, as interaction with the main theatre is rare, separation of this kind could prove extremely expensive, requiring new premises, equipment and personnel. Although the Arts Council would be very ready to assess the separated company in its own right alongside like organisations, many companies



could not afford to separate.

Thus by 1974 Young People's Theatre and Theatre in Education were well established. The Arts Council offer of grant aiding in 1967 had produced a large number of companies. As these developed an obvious difference could be seen in the nature of the work. Whereas Young People's Theatre could be a theatre service to the community, Theatre in Education had become a resource service to education.

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## CHAPTER FOUR

### THEATRE IN EDUCATION

Theatre in Education as a Working Method



## CHAPTER FOUR

### THEATRE IN EDUCATION AS A WORKING METHOD

From the work of the Coventry team in the 1960s there emerged a recognisably different method of preparing and presenting material in schools. This theatre in Education method was developed in the 1970s by Coventry and other teams in Britain who had adopted the philosophy and approach of the method's originators.

Theatre in Education is unlike Children's Theatre in that it does not offer just entertainment for a large audience. Although some Theatre in Education teams do present the occasional Children's Theatre play, the difference between the two areas is quite marked, as June Mitchell, Director of Bowsprit Theatre in Education (1974-76) commented:

They have a separate function. ... We do children's Theatre. Hopefully we do good Children's Theatre i.e. we don't make assumptions that were made when I worked in a Children's Theatre company that everything has to be fantasy and everything has to be entertaining, lightweight, mindless, visual wallpaper. In Theatre in Education commitment to the subject matter is greater. (1)

It is usual for a Children's Theatre company to use an already written play, which is often fantasy-based. It may include a 'set piece' of participation where the audience shout out, or a few children are rehearsed into one scene. The actors have no hand in devising the play, and frequently have no commitment to it. The play is rehearsed in an ordinary theatre manner for anything from one to three weeks, and is presented with a set and costumes, usually on a proscenium arch stage, or at least with all the audience facing the acting area. Many of these companies tour all over Britain and therefore have no knowledge of the schools or the area. They come to the school perform and leave, with little to show for their visit. Pam Schweitzer described just such an event which took place in her school, finishing up with this comment:

The players left feeling even more disgruntled by yet another flat reception, with no trace of their visit remaining: no follow-up material for teachers and no dramatic stimulus which the children could utilize. Many children's worse fears about theatre had been confirmed. (2)

Not all Children's Theatre companies offer poor work, but whatever their standard their method and aims are very dissimilar to those of Theatre in Education.

Main stream theatre is even further away from Theatre in Education. The actors performing a written play, and expecting no active response from the audience. Eric Bentley describes the audience's view of the actor: "I enjoy his company but he does not enjoy mine. He does not even know I am there." (3) In Theatre in Education the audience is of paramount importance and the actor looks for and expects a response.

Theatre in Education is different in the demands it makes both on its 'audience' and on the performers themselves. David Holman makes this clear when answering the question "What is Theatre in Education?" in an article in "The Stage":

First a team of performers who want to work with children and who want to perform material which, when formulated becomes the Theatre in Education program. The Theatre in Education program is one in which the "audience" is put in the situation of problem confrontation or problem solving. A specific objective has to be realised and the audience and actor together are involved in moving towards that end. There is no formal dividing line between 'performer' and 'audience'. Theatrical techniques are used to create a structure and in all cases the participation is stimulated by the performers in their roles as characters. (4)

Theatre in Education has even developed its own vocabulary to describe the very particular nature of its work, e.g. 'programme' instead of play, 'problem confrontation' and 'structure'. The performers, or actor/teachers, research and devise their own material and have a high commitment to the work. They are based in one area and get to know it well and form a close relationship with the local schools.



The actual techniques used in Theatre in Education are not necessarily new, although they may be placed in unusual combinations. They are the techniques used by teachers, and by actors; they are from the classroom and the stage, and from drama in education and political theatre. June Mitchell describes why and how Theatre in Education is so eclectic:

In your selection of your structure (structure is very important) you are using theatre as a means to an end. The end is education and the techniques used are a mixture of theatre techniques and perhaps some techniques that are found in certain types of drama, English or any subject teaching. (5)

Theatre in Education as a working method does not just consist of an amalgamation of various techniques, it is based on a new philosophy of approach to work in schools. A philosophy which links it with progressive education in its child-centred, problem-solving approach, and to political theatre in its critical and questioning attitude to society.

The nature of this Theatre in Education method is apparent in the way the Theatre in Education team itself functions, and in the preparation, rehearsal and presentation of the programmes, and their effect in schools.

#### The Theatre in Education team

The frequent use of the word 'team' rather than company is indicative of the group method of work demanding effort and commitment from all its members. For the majority of Theatre in Education teams work by the democratic, group-devising process, with every member contributing ideas, doing research and having a responsibility for the final product. A seminar group discussion at the 1976 SCYPT Conference (The Standing Conference of Young People's Theatre) strongly approved of this way of work and agreed that:

... in Theatre in Education devising of original ideas and general format must be a group effort for the maximum interchange of ideas, and the artistic approaches of different specialists etc. (6)

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Awareness of the value of this method led to a resolution being proposed and passed at this 1976 Conference. It concerned both the creative and the administrative aspects:

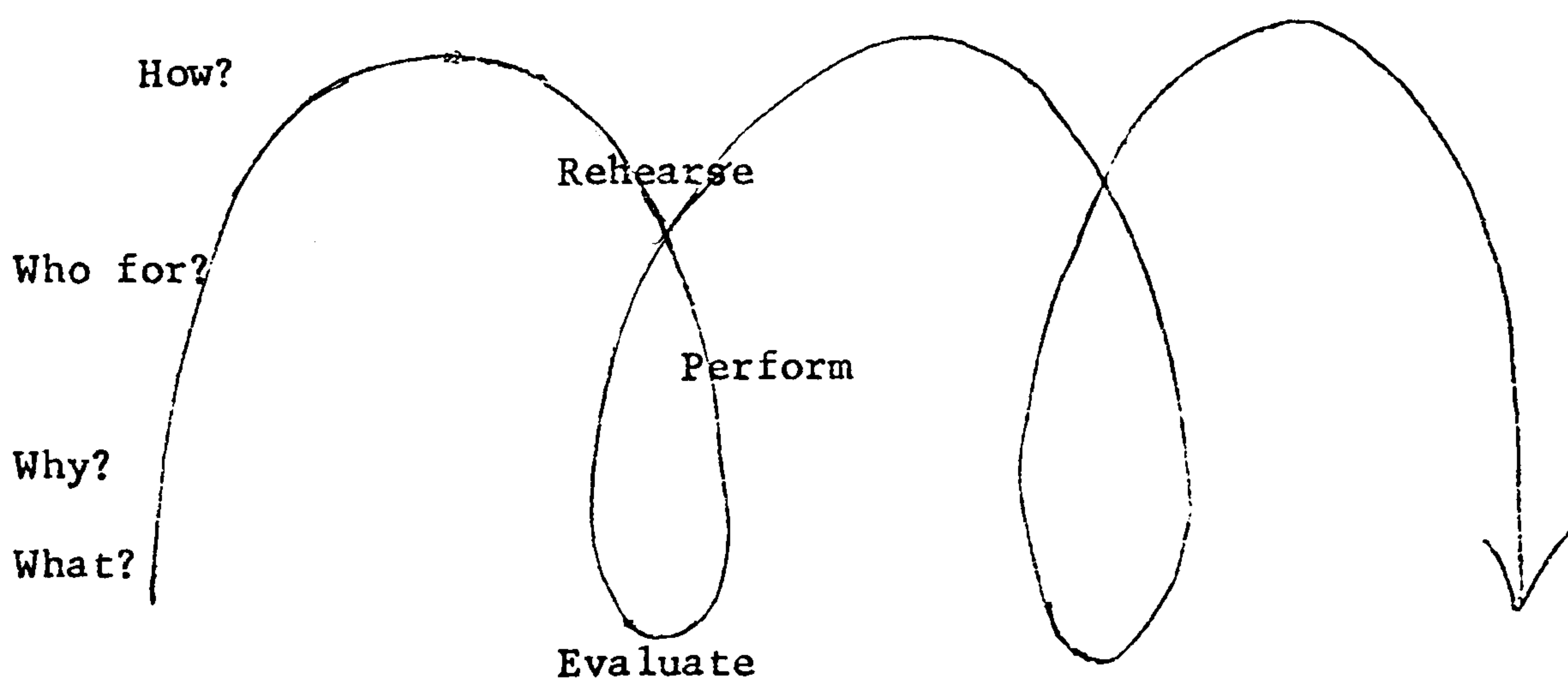
Motion:

That this meeting believes that in the light of evidence and opinions presented to it, the democratic companies in existence at this time tend to produce the best Theatre in Education work.

Therefore we believe that every member of every company should strive towards democracy both in the creative and administrative process. Further we recommend that the committee investigate all possible means to encourage those methods both in currently working companies and potential new ones. (7)

It was at another SCYPT Conference, two years later that Colin Hicks and Stuart Bennett proposed a theory about the way a company develops, both as individuals and as a group, when it used this total democratic method:

They saw the process as a spiral:



Along this spiral the company ask questions. These are during the devising process: "What are we going to do? Why are we going to do it? Who are we going to do it for? How are we going to do it?" Once these questions are settled, and this is usually done in group discussion, the programme is rehearsed, performed and evaluated. The company then start out again along the spiral. This process is a dynamic one, and it both educates and changes the company. (8)



The 'spiral theory' puts the questions "What?", "How?" etc. into a specific order. There is no doubt that these questions are asked during the course of programme planning and devising (see pp. 155-180), but due to the various circumstances affecting the team they are not always asked in that order. For instance a company may decide "Who for?" well in advance of what the subject of the programme should be.

The programme preparation process does follow the basic steps laid out on the spiral. It is a spiral rather than a circle because Colin Hicks and Stuart Bennett see the process as essentially dynamic. The team do not return to the same point as before when they begin a new programme, they have learnt more, developed as people and as a group, and moved along the spiral. This may hold true of a team who stay together for some time, but any change in personnel, can upset the balance of the group and affect their ability to work together. This may mean that the team do return to the same point as before rather than move along the spiral.

As TIE programme development is a creative process some change and growth is essential. Whether this could be expressed in terms of a spiral, straight line, or a series of waves, depends upon the individual's choice of graphic illustration! Certainly the spiral makes its point in comparison to the circle, but it can only be applied in the case of a 'permanent' team, and this 'permanency' is at the most about two to three years.

The company seek to educate but they also undergo self- education, partly through the research they must do for the programmes, but also through the self-questioning and critical analysis required to work in a group, producing Theatre in Education.

Yet this democratic method can produce problems, for it develops a very strong group feeling, which can make it hard for a new member to break in. Fred Hawksley, the present Director of Coventry Theatre in Education, described the difficulties he encountered when he first joined the company:

It took me a long time to sort out my role and channel of contribution to the company. I came as a drama teacher, I thought that's what's needed. I didn't know what an actor/teacher was. You've got to use people's strengths. Give them a line, so they know what they're contributing to. You've got to get people to understand their part of the responsibility. (9)

A company member has to learn how to contribute, and must be able to put over his or her own point of view. Due to the subject matter of Theatre in Education programmes, which usually have a socio/political basis, a company member must be aware of past and present social and political events. (10) Theatre in Education work is "Theatre of Concern", a phrase Stuart Bennett and Colin Hicks suggested during their Lecture at the Leeds Conference in 1978. They also suggested that there was a definite link between a Theatre in Education company member's personal education and their political awareness. They proposed a series of steps which linked these two states:

(1) Personal learning (leads to) (2) Social Awareness  
(develops into) (3) Social Commitment.

By asking the questions "Why?" and "What?" between each of these three points (e.g. Why do I undertake personal learning and and what do I learn?) the team member will be led to:

(4) Political Awareness (and with motivation) to  
(5) Political Action. (11)



Thus the basis of the argument presented by Stuart Bennett and Colin Hicks is that people working in Theatre in Education (and in Community Theatre) will undergo "personal learning" due to the spiral, dynamic nature of the work, and that this work will lead them to political awareness, and possibly to political action.

This thesis offers an overall picture of the process, both for the individual, and for the team, that Theatre in Education can demand. Comments by performers working in TIE and Community Theatre, in reply to a Questionnaire on "Training for TIE", indicate that the process is dynamic and that social and political awareness are very important for the work.

On working in a Community Theatre company

Work experiences, experiences in different organisations have all been incredibly valuable to my present work. It enables me to be a theatrical "Johannes Factotum" while retaining a grasp of the changing situations essential to a dynamic Community Theatre company. Also, experience in working with numbers of people over a long period has shown me how to sustain work/social relationships. This matters a lot in Community Theatre.

(Member of Interaction)

On the personal aspect

As it was a traditional (drama) training ... we never considered the actor as a truly relevant member of society, handling topical subjects, always trying to be meaningful to his audience i.e. work requiring/encouraging personal commitment.

(Member of Leeds TIE)

On the political aspect

(The drama training) ... gave me no political consciousness, which I feel is very important in good Theatre in Education.  
(12)

Political commitment is certainly important in the producing of good work, as Pam Schweitzer pointed out at the SCYPT Conference in 1976:

There is a close tie-up between the degree of political awareness and the quality of the work ... A large degree of political commitment is necessary for the work. Theatre in Education people are largely writers. Those who have clarified their political/social position are in the strongest position to write work that hits home. (13)

Is the sequence of movement proposed from "(1) personal learning" to "(5) Political Action" a viable one? As almost all TIE programmes now are based on some kind of socio-political theme, such as immigration, unemployment exploitation, and require that team members both research into, and take a point of view on these issues point (2) "Social Awareness" is almost a prerequisite for joining a TIE team. When auditioning for new team members most groups look for people with the right background and training, who are also socially and politically aware.

In whatever order points one and two may come, they do not necessarily lead to point "(3) Social Commitment". Here the terminology is very vague. What exactly is meant by social commitment? Is it a commitment to society in general or a desire to change society? If the latter is the case then surely point "(4) Political Awareness" is inherent in social awareness rather than a next step, and a desire to change society pre-supposes the desire for knowledge of point "(5) Political Action". This point five is open to several interpretations. Does it mean joining a political party, taking part in demonstrations, forming a Pressure Group etc? These are political actions out with the work. Or does it mean some kind of political action within the work. If so, is there not a danger of the work becoming propagandist, an accusation made against TIE in 1973 (see p. 295 "The Daily Express" article). Another question that this sequence raises is the nature of the "motivation to (5) Political Action". Is this from within the individual, or encouraged from without by the team?

The sequence was meant to suggest how an individual within the TIE, YPT and Community Theatre movement could develop within, and through, the working methods of the team. However, the method with its emphasis on content rather than form: "What?" rather than "How?", demands social and political awareness from the team members before the work of programme devising can begin at all. Thus, it is not necessarily the work that develops the individuals, but the individuals who develop the work.



The theories put forward by Colin Hicks and Stuart Bennett are not therefore entirely satisfactory and tend to be rather vague, and, as most teams have to work pragmatically, rarely applicable. This is, however, the first time any theory about the work has been formulated, and this in itself is an indication of the way TIE has developed. It shows the need of those concerned with the movement to shape the experience of the past fifteen years. However, this desire could be interpreted in different ways. It could be seen to be a result of a basic insecurity on the part of the individuals in the movement, an insecurity which demands some kind of formula or structure to work within. Or it could be seen as a product of the movement's growing maturity.

Whatever the interpretation, and they are not necessarily exclusive, there are definite signs that people in the movement are looking for some philosophical framework. The SCYPT Conference in 1979 allocated many hours to this sort of discussion, and a SCYPT seminar in London in May 1980 explored such questions as "Does dialectical materialism have any relevance to TIE/YPT?

The social and political awareness can be seen in the policy documents drawn up by a few companies. Group democracy relies on consensus and a policy document can act as a frame of reference within which the company can work. The aims of the Lancaster Theatre in Education team are as follows:

- (1) In all programmes, irrespective of form or treatment, to provoke a conscious questioning of the personal, social and political values of our society today; to examine its material basis and institutions and the consequent relationships and actions of ourselves and others in it.
- (2) To encourage children and young people to think and act with confidence and be aware of and take responsibility for the consequences of those thoughts and actions.
- (3) Through close contact with teachers, through programmes, preparation, follow up and teachers' workshops - to provide focus and forum for exchange of educational ideas and practical experimentation with methods.
- (4) To provide, through liaison with other social organisations, traditional bodies or pressure groups a form of social, as distinct from academic education service. (14)

This set of company aims illustrates the possible breadth of the work. Other Theatre in Education and Community Theatre companies have approximately this frame of reference (see Appendix D). These teams are involved in political, social and ethical education. By taking the stance of questioners of ideas and concepts teams seek to change attitudes and move to action. For example at a Secondary School level this can mean an explanation of what fascism is, and a suggestion, implicit or explicit, that the pupils should reject it. At an Infant level it can mean the involvement of the children in a moral problem, such as the betrayal of trust. (See Coventry's programme "Ugly's Trust Abused" p. 102).



It can be seen from these company aims, that there is a correlation between the experiences of the individual company member and the experiences which the team wish their 'audience' to undergo.

In Theatre in Education this 'audience' experience is an essential part of the work, and those working in Theatre in Education need very particular kinds of skills, and a certain kind of personality. The demands made on the individual by the Theatre in Education working method, both in schools and as a company member, have helped to develop a new kind of professional: the actor/teacher.

However, in the 1960s these skills were seen as separate, and there was a great deal of hostility from teachers about actors in school teaching, and from the theatre profession about teachers acting. The Coventry team had to face this hostility and suspicion as they developed their work. People could not agree on which skill was most desirable and could not see that it was possible to combine them. The argument about what skills are needed and who should be allowed into schools is still alive, but it no longer rages. Yet there are still supporters of one skill as against the other being the most appropriate for the work. One view supporting the teacher rather than the actor was put forward by Peter Slade in 1969:

My own preference would be actually for teachers with talent, trained in drama. It is often more difficult to help competent actors to teach. The important thing is to understand young people and put your ego last. I am not saying actors can never do this but it is often harder for them, sometimes not even correct, occasionally unfair for them to try. (15)

The other side of the argument, supporting the actor, was made by Andy Breakwell, Director of the York Y.P.T. Company in 1976:

The standards and quality of performance needed I can now extract from actors better. I tend to pick actors rather than teachers ... I reckon I can pump enough educational nous into a good performance for what is required for educational techniques, as long as the actor is aware of what is needed for kids. It's easier and better than trying

to get performances out of teachers. (16)

The view taken tends to depend on whether the emphasis is on teaching or performing, Peter Slade, for instance, is concerned with teaching, and the York company calls itself Young People's Theatre, therefore putting more weight on performing skills, although they do present Theatre in Education programmes.

Chris Vine, Director of Greenwich Theatre in Education company commented on the attitude to the actor/teacher:

There is a reluctance in some areas to recognise that Theatre in Education has moved on, and there is now a different professional breed and has been for a number of years - the actor/teacher. I don't like that term much as it leads to arguments in itself but it has created a different type of person. (17)

Are the two skills of acting and teaching so separate anyway?

Gerald Tyler (ex Chairman of BCTA) and the D.E.S. Report on "Actors in Schools" argued for the similarity of the skills. Tyler placed an emphasis on the theatrical area of capturing and holding the 'audience', or class; planning the 'performance', or lesson, and the need sometimes to overstate to clarify a point (18). Whereas the D.E.S. Report pointed out that:

Not only do both actor and teacher communicate or transfer; something from themselves to their class or audience, they also elicit and receive response and stimulus from them, a process which can become reciprocally and cumulatively rewarding.

From observing experienced actors working with children certain techniques have been noted which seem to be both pedagogical and theatrical: most of these have to do with basic control (i.e. establishing clearly the relationship between actor and audience). (19)

Yet there are dissimilarities, as John O'Toole pointed out in his book on Theatre in Education:

There are important differences too ... notably in the kind of experience they offer their audiences. Though they may share many techniques and ranges of posture, each traditionally has a dimension which is not available to the other. For example interaction is a vital element in a teaching situation. (20)



The argument is not over, for even in 1978 in response to the Questionnaire on "Training for Theatre in Education", performers in Theatre in Education disagreed on the essential skills:

I feel that all the traditional skills of the actor are needed, but one needs an even greater awareness of the 'audience'. One has to be very receptive to whatever they throw at you - in ideas and demands. You don't have that problem in 'traditional' theatre!

In contrast:

I think one can do without the traditional skills of the actor in Theatre in Education. I think teaching skills are very important in Theatre in Education. As an actor my main concern is expressing/freeing myself, as a teacher I want to get others to express themselves.

In support of both skills:

The skills of the teacher are necessary for understanding children, and their educational and emotional needs. The traditional skills of the actor are necessary where high focus performing is required, but one needs to be more flexible in ability to relate to audiences and encourage participation. (21)

There will probably never be agreement on this particular argument, but agreement is not really necessary. Theatre in Education tends to be fluid and will change in response to schools and the personnel of the company. The actual word actor/teacher is more of an historical accident than an accurate description as Roger Chapman, Director of Leeds Theatre in Education from 1970-76, describes:

I think originally it was there to appease the Local Authorities who put money into it. Once you add the word 'teacher' - air of qualification - meant that they; were not actors strolling into schools, added an air of respectability. I think we've gone beyond that and proved we are respectable. I think what matters most is that people are able to work for long periods inside a small group in a give and take situation ... Inside a small group like this it's impossible to get the world's best actor who is also the world's best teacher, who is also a brilliant writer researcher. So what you have to do is gather together a group of talents which together make up a whole, which comprises all those kind of skills. So when you lose someone, or want someone to come in, you have to think where its weaknesses are and what kind of person you want at the moment - music, research, teaching, performing. (22)

There is much more, then, to being in a Theatre in Education team than acting and teaching. It requires a range of skills, and some of these must be learnt from other members of the company, or from involvement in the work.

Theatre in Education would appear to have produced a new kind of professional. Someone who:

1. Is willing to create and take responsibility for material related to a particular 'audience'. (In this case the pupils in the local schools).
2. Through this material to question society and its values.
3. By the presentation of Theatre in Education programmes in schools to effect and stimulate both teachers and pupils, so that the programme material will be used properly after the company have left.
4. Can work creatively within a group situation.
5. Will use whatever talents and skills they may have for the creation of the work, and be willing to learn other skills.

With the range of skills required it is hardly surprising that there is little opportunity to train specifically for Theatre in Education. Rose Bruford College is the only one to begin a complete course geared to Theatre in Education and Community Theatre. As this training was only started in the mid 1970s, and is three years long, it has made little difference to the make-up of the companies as yet. The training of those working in Theatre in Education and Community Theatre appears to be from three main sources: acting, teaching and University. Neither my own research in 1976, nor the Questionnaire on "Training for Theatre in Education" in 1978, show any remarkable weighting on the acting or the teaching side, although they do give evidence of a shift towards a balance between the two:



Results of my Research in 1976, concerned mainly with Theatre in Education teams (23)

Fourteen TIE teams were interviewed. However, for a recorded interview I usually spoke to the Director, or one or two team members. From this source the information on training was not always available or very specific (e.g. "some of them were trained as actors, but I'm not sure how many" etc.) So, although 14 TIE teams would involve approximately 87 actor/teachers I have used only the specific information on training and this related to 56 actor/teachers.

11 had received acting training at a Drama School

3 had received dual acting/teaching training on one course.

24 had received teaching training at a College of Education.

11 had received University training, of these 4 had studied drama.

1 had received both teaching and acting training in different establishments.

1 had received both University and acting training in different establishments.

2 had received other training (Dancing in this case)

3 had received no training.

From these figures it can be seen that:

11 company members were trained solely as actors. (19.69%)

24 solely as teachers (43%)

3 had dual training on one course (5%)

1 had dual trainings on different courses (2%)

11 went solely to University. (20%)

1 had both University and acting training (2%)

2 had received other training (4%)

2 had received no training (4%)

Results of the Questionnaire on "Training for Theatre in Education" in 1978 (24)

A mixture of Theatre in Education, Community Theatre and Specialist companies.

More detailed information was available from this source.

38 companies were sent the questionnaire = approximately 243 performers

78 Questionnaires were completed by performers

Of the 78 replies:

- 31 had attended Drama school: (23 on acting courses  
4 on drama teaching courses  
4 on dual course acting/teaching)
- 15 had attended Colleges of Education for teacher training
- 14 had attended University (7 had studied drama)
- 1 had attended Drama College teacher training and a Certificate of Education from a College.
- 5 had attended University and gone on to do a Post Graduate year to obtain a teaching certificate.
- 3 had attended both a University and an acting course at a Drama school. (All did Drama at University)
- 1 had attended a College for teacher training and an acting course at a Drama School.
- 1 had attended a part time Drama Course.
- 2 had done other training.
- 1 had done other training (Laban movement) and been to a College for one year for a teaching certificate.
- 4 had received no training.

From these figures it can be seen that:

- 24 company members trained solely as actors (31%)
- 20 solely as teachers (26%)
- 4 had dual training on one course (5%)
- 1 had dual training on different courses (1%)
- 14 went solely to University (18%)
- 5 had both University and a post graduate teaching year (6%)
- 3 had other training (4%)
- 4 had received no training (5%)

A comparison of these figures indicates that from a bias towards company members with teacher training in 1976, the situation has evened out by 1978 to a balance between those with acting and those with teacher training. However, part of this apparent shift may be accounted for by the fact that the two lists of figures do not cover the same companies. The 1978 figures include a number of Community Theatre groups, where the bias of skills needed is different, and essentially more theatrical. Therefore comparison between the two sets of figures does

not show a clear trend for bias. The individual lists are interesting



in their own right. The 1976 list consisted of companies concentrating almost exclusively on Theatre in Education.

What can be seen from these lists is that the number of University students in the profession has increased by 4%, and of these 12 had studied drama in the 1978 list compared to only 4 in 1976.

The fact that the Gulbenkian Foundation commissioned an enquiry into the training for the profession in 1978 shows that there is an increasing interest in the problems of training for this area. The Questionnaires from company members clearly indicate the need for Drama Schools to introduce the subject into their curriculum in some practical form.

#### Programme preparation and rehearsal

The company's policy, whether carefully worded, as with the Cockpit, or the Lancaster policy statements, or merely 'understood' by the company, provides a basic approach for programme preparation. It offers a motivation, and a framework, and when Theatre in Education programmes are constructed out of the company's ideas, and the material they have researched, some framework is very necessary. The company will create specific aims for each programme, but these are part of an overall policy.

The actual process of programme preparation is quite a complex affair, and certainly very different from any other theatre method. In 1976 Roger Chapman, then Director of Leeds Theatre in Education, described the procedure followed by the Leeds team. His outline is presented as it is clear description of the basic method used by most teams and is not put forward as representing the Leeds team's present method of work. (Roger Chapman left in 1976). The description leaves out one or two points which will be discussed later.

He outlined some basic points of approach to the work, which were 'understood' by the company:

As different people have come into the company, we've  
in different directions, but we've not  
major centre piece of the

Teacher's Workshop. The stimulus based on the teacher; the teacher continuing whatever we bring in. Working as a free service, and working with small groups of children for a deeper, emotional response - so usually groups of 30 to 40.

This approach relies upon certain practical factors - a steady income which enabled the company to offer a free service to schools, and the consequent ability to work with only one class of pupils at a time; the close and continuous relationship with teachers.

Within this framework the selection of the programme subject matter provides the key to the company's view of its role in education and theatre, and in the local community.

We are all interested in education and saddened by it, but we are also interested in theatre, and theatre which is relevant about the people in the city in 1976, and primarily about the kids in this city; the things that interest them and the things that affect their lives. So the kinds of things we do aren't on any educational syllabus and they aren't about things that can be examined, but they're about things like relationships, the prison system or housing or leisure. Those kind of things that all the young people will have to deal with and deal with it soon in this city. Principally because they excite us.

Thus the company are selecting subjects which show their concern with the pupils needs in the wider context of the social and political state of the City, and of the country. They are not providing a back up to the set syllabus in schools. The subjects interest the company; the consequence of this and of the group devising method is a strong commitment to the programme developed.

The programme preparation is a lengthy process and usually begins at least a term before.

We start mulling it over, and I think of the title the term before, and the areas we'll be doing it in, then I write a vague paragraph. So we're mulling over a number of ideas as we're doing any one programme. We come back and chat it over at 4.00 p.m. Then have three days intensive arguing, and each state our point of view. By the end of three days we've usually crystallised a centre of an idea, that centre can normally get us onto the rehearsal floor. Then there's a dead patch - always - it's a bad idea etc, or no ideas, once through that it's a magic process.



Everytime we start a new programme we thing 'God, the thing won't work this time, we won't be able to come up with it'.(25)

Once an idea is selected and discussed, the company often spend time researching the material, whilst still performing another programme. By the time the team are ready to begin rehearsal on the new programme the bulk of the research is complete. As the actual structuring of this material relies on the company's own ideas moments of doubt or lack of inspiration are inevitable in programme preparation.

Roger Chapman's description gives a very useful overall summary of the process necessary to prepare a Theatre in Education programme for schools. Most Theatre in Education teams use this approach. (26)

From this description five definite stages in programme preparation emerge:

- (a) The consideration of practical matters: funding, age group, schools to be visited etc.
- (b) The selection and discussion of the subject matter or the programme.
- (c) The research period.
- (d) The programme preparation and rehearsal.
- (e) The Teacher's Workshop, which takes place before a programme goes out into schools, and the preparation of Teachers' Notes.

### Practical Considerations

Although practical considerations may not precede the choice of subject-matter, they are an essential part of the early decision-making on a new programme.

The company's income is perhaps the most basic consideration and is usually a continual problem. Where the grant is adequate and is raised annually to meet inflation, as at Leeds, the company is able to plan ahead and can offer a free service to schools. Most grants, however,

have not kept up with inflation, and although LEAs and the Arts Council have raised grants over the past years, increased wages have absorbed this rise. (27) Wage increases have followed the Equity negotiations, but are still way below the national average; the Equity minimum being £50 in 1978. The consequence of wage rises without adequate increased funding is a loss of personnel. Both York and Peterborough had to lose one member of the team in 1976, and in 1978 the Greenwich Young People's Theatre in Education team (once Bowsprit) had to reduce from two companies to one, so that decent wages could be paid. The loss of even one team member can have serious effects on the amount of work a team can do. Teams sometimes manage to divide into two and perform different programmes simultaneously thus covering double the number of schools. However the loss of one actor/teacher can make this arrangement impossible. (28)

The real problem arises when companies actually have to charge schools for their programmes. This produces a difficult dilemma as Peter Fanning pointed out in an article in the 'Times Educational Supplement':

There are strong moral objections to this last course. It is argued that such visits should be part of an educational service, and since much of the work takes the form of drama projects to make a charge would be tantamount to charging the children for a drama lesson taken by the team. (29)

When Theatre in Education teams have to charge it inevitably affects the nature of the work. It becomes much more difficult to work only with one class at a time, and to offer a two-part or three-part programme. Schools paying for the team tend to want as many children as possible to see them perform and they cannot afford a series of visits. This obviously affects continuity of work with local schools. Humberside Theatre in Education received no LEA grant in 1976 and had to charge for their work, this affected the type of programme they could present, as



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one of the team explained: "That is a limiting factor, most schools can only afford one visit a term which means that all our projects so far have been on a one-visit basis." (30)

Thus income can affect programme structures, scheduling and areas like design.

The selection of the age group for a programme is a very important consideration for a Theatre in Education team, as it affects the structuring and scheduling. It is usual for Theatre in Education teams to select a very small age range for their programmes: Top Infants, Middle Junior etc. Theatre in Education is very specific whereas Children's Theatre companies tend to play to a very wide age range, sometimes the whole school. Theatre in Education relates the programme to the emotional, physical, social and academic level of the pupils. Even in such a small age range as 6-7 year olds, these factors can vary enormously, but this specific selection sets the level at which the programme will be presented and the depth to which a subject can be explored. The choice of subject matter may precede the selection of the age group, as in the thesis Colin Hicks and Stuart Bennett set out: the question "What?", precedes the question: "Who for?" Yet a school timetable can make it impossible for a team to work with certain age groups at specific times of the year, examination times being the most obvious example. It is quite usual for Theatre in Education teams to settle on working with a specific age group in each term. Coventry set up this kind of schedule and their summer term is devoted to Infant programmes, whereas their Secondary school work is reserved for the previous terms. (31)

The environment in which teams work affects their selection of material. For Lancaster Theatre in Education their choice of subject had to be relevant to the rural area. When considering the practical objectives for their programme on "Travellers", they decided that they:

... wished to create a programme for those rural schools with limited indoor facilities therefore an outdoors programme, also physically to take education out of the school into the environment, where events relating to the programme were actually taking place. Travelling people were on the road and passing the gates on their way to the annual horse fair at Appleby; in some schools children were taking leave themselves to spend the summer months touring with travelling parents. (32)

In contrast teams working in an urban environment tend to concentrate on these problems, when considering social themes. The TAG (Theatre About Glasgow) team prepared programmes which considered vandalism, the police and the way the City had developed. Working in Glasgow, where many schools are in deprived areas and have real problems of crime, poverty, and vandalism, the team, in consultation with local Teachers, felt that these problems should be tackled. Roger Chapman described his company's interest in the people in the City of Leeds, and it is a usual part of a Theatre in Education team's policy to be involved in, and concerned with the environment in which they work. For instance the Lancaster company's fourth aim was to provide a form of social as distinct from academic education service.

Once the company has decided upon the subject of the programme, the age group, length and number of visits, and where to present the programme (i.e. in the hall, classroom, school grounds) the "vague paragraph", as described by Roger Chapman, can be written. This information can then be sent out to schools allowing enough time for booking. Many touring companies follow this advance booking procedure, however Theatre in Education teams do not structure their work until the rehearsal process. Unlike companies who are offering already written plays, Theatre in Education companies are faced with the problem of knowing the subject matter, but of necessity remaining vague about the exact approach, and construction of their programmes. One Drama Adviser gave an example of difficulties that could arise from this



method of advance publicity:

On one occasion information was sent out to schools on an agreed programme, and when the programme went out, because of the gap between sending out material and the performance of the show, the actual brief we had settled was not adhered to, and another one was substituted, and it created great offence in a lot of schools. (33)

Luckily the situation described here is not typical, however it does underline the problem of such a method of work. Teachers do plan work around future programmes, yet some advanced information is so vague as to make planning of any kind extremely difficult. An example of this is Watford's publicity for their programme "Yawn":

Have young people the guts, the grit, the craft to make more of their free time? You'll discover the truth only in "YAWN" - the programme that brings you bang up to date, as you thrill to the daring adventures and exploits of the Back Street Gang!! Follow their fun filled fantastic, frolics as they discover the world of ... leisure amenities for young people !! (34)

Much of this vagueness is eliminated by the Teachers' Workshop held, for those taking the programme, a little while before it goes into schools. However, it does not help a teacher's long-term planning.

The selection and discussion of the subject matter of a programme

The question "What are we going to do?" is fundamental to programme preparation, and it frequently begins the work process on the spiral, as suggested by Colin Hicks and Stuart Bennett. In fact, it was Stuart Bennett who defined Theatre in Education in terms of the subject matter it tackled:

The definition of a Theatre in Education programme is an important issue communicated to an audience through theatre. The issue must be a vital one to which the company is committed and has thought through to a simple concept. (35)

The presence, or growth of, political awareness in Theatre in Education work, indicated in the 'Hicks, Bennett' thesis, can be seen in the kind of issues which Theatre in Education teams choose: pollution - Coventry's "Rare Earth"; racial prejudice - Greenwich's "Race Against Time"; Local Council corruption - Bolton's "Holland New Town". In fact when a political issue is very much in the news two or three Theatre in Education teams will choose to work on it quite independently. At the time of racial disharmony with the Lewisham Marches, the Nottinghill Festival, the political statements against immigration, and the rise of the National Front, teams developed programmes on fascism, the National Front, and racial prejudice. The Peterborough team devised "Fat Cat" in 1977, which tackled fascism and racism. M6 presented "No Pasaran" in 1977, on anti-semitism and fascism in Germany of the 1930s. The Cockpit team chose the rise of Moseley in Britain for "Marches", 1977. Coventry presented "The Rise of Adolf Hitler" (1976-7) and Greenwich offered schools "Race Against Time" about racial prejudice in 1978.

Although it is easier to see how important issues can be dealt with at the Secondary level many teams carry on this policy even for Infants. The fantasy world of Kings and Queens, witches and wizards is the province of Children's Theatre. Theatre in Education teams have



chosen the world of reality. The teams do not attempt to over simplify or change this world when playing to Infants. They choose to present real problems in a real context. The Lancaster Theatre in Education team, when drawing up the aims for their Infant programme on gypsies, called "The Travellers", wanted the children to be made aware of:

... some of the cultural differences between travellers (Romanies, potters, tinkers, vagrants) and the settled urban population to highlight and contrast values and differing patterns of family and social interdependence and loyalties e.g. the single and the extended family unit. At another level we wanted the children to understand the effects of some of our more barbaric laws relating to this traditionally persecuted minority and through their own identifying with the characters (presented as real) to question and challenge these and seek alternatives. (36)

The problem for the teams when dealing with real issues for the Infants and Junior age groups is to find the right level of presentation where the issue does not actually become too complex, or too simple so that it loses all meaning.

When each programme on real issues requires a great deal of research even for the Infant level, to throw away the major part of this information to form a suitable programme can be inordinately frustrating. For instance the Coventry team when researching on the 'Navvies' for middle and top Infants found that they had to reject most of their material to present a simple but gripping story. Within this framework facts were conveyed and problems arose to be solved, but the team would have preferred to present the programme to the Junior level and incorporate a little more of their research. (37)

This problem has been solved by Coventry in the past by presenting three programmes at different levels on the same subject. Thus enabling the team to research the one issue very thoroughly and to use the material gathered in different ways for each age group. This method was used for their programme on the English Revolution which was presented in different versions to the Upper Secondary, Lower Secondary and Junior age ranges. (38)

An issue does not have to mean a pressing contemporary social problem, it can mean an issue in history. History programmes are very popular in Theatre in Education. The most obvious reason being that they can slot into the curriculum, and be a useful and a very different experience for the pupils in their learning of history. Most important of all perhaps for a Theatre in Education team, is that looking at the past can provide a relevant comment on the present. The aim of Coventry's programme on "The Price of Coal" reveals this approach:

We chose the title of this programme in order to keep the aim of it constantly in mind. We felt that people tend to take the existence of coal, our most abundant raw material, for granted, so we wanted to do a programme which examined the price at which coal is mined and at which the coal mining industry has been developed since its humble beginnings. (39)

The teams frequently view history from the perspective of the working man. This choice stems from a feeling of: "We want to show the kids what their own history has been, not that of their 'superiors', but the bits that are always left out." (40)

For some issues such as immigration and racial prejudice an historical approach could help in de-fusing the very subjective and emotional response of pupils. This is how the Cockpit team decided to deal with the issue, and they:

... decided to set up a situation in which the students would be invited to explore the 1930s as a parallel period, and while demonstrating the political, social and economic factors that were affecting life in Britain at that time, also set up as many situations as possible to inform discussion of life in contemporary Britain. (41)

Theatre in Education teams' wish to raise pupils' political literacy is in line with present educational thinking. The Hansard Society's report "Political Education and Political Literacy revealed pupils' ignorance of politics and suggested that they should study the broad concepts of political debates. (42)



The achievement to be obtained in teaching from this basis suggested by the report is close to results aimed at by TIE teams:

To have achieved political literacy is to have learnt what the main political disputes are about, what beliefs the main contestants have of them, how they are likely to affect you and me. It also means that we are likely to be predisposed to try to do something about the issue in question in a manner which at once is effective and respectful of the sincerity of other people and what they believe. (43)

In their choice of subject matter teams respond to any change in the education world. Such events as the raising of the school leaving age, the introduction of family grouping, the implementation of a report or the appearance of a new subject on the curriculum can suggest new issues, and a fresh approach to more familiar subjects.

The early programmes offered by Coventry, Ipswich and the Flying Phoenix Leicester were a response to the lack of drama in education in schools. (44) The introduction of vertical or family grouping in Coventry Primary schools meant that the Theatre in Education team had to re-consider their choice of subject matter and the structure of their programmes, as Stuart Bennett explained:

... but when you get different ages, different expectations and kids who have been in the school for different periods of time - it's less successful (i.e. the structure of the programmes they had developed) - and we had to look at more open ended ways of working. We had to come to terms with the educational system and what we actually thought about it. (45)

To develop this open-ended approach, the company introduced certain characters, but left the actual story development up to the children.

A new challenge arose with the implementation of the recommendation of the Newsome Report, "Half our Future":

In order that the children with whom we are concerned should have an effective Secondary education, we recommend that:

1. An immediate announcement should be made that the school leaving age will be raised to sixteen for all pupils entering Secondary Schools from September 1965 onwards. (46)

When this came into effect in the seventies Theatre in Education teams responded by developing programmes specifically for the 'ROSLA' age group. The Bowsprit company offered a documentary based programme with a social message: "The Great Thames Disaster" (1972). It dealt with questions of responsibility: "How are accidents caused?", "What are the causes of human error?" by use of specific historical and modern examples. (47) Humberside Theatre in Education team concentrated on the manipulation of the consumer in present-day society and aimed to: "To examine the nature of the problems encountered by today's adolescent in the consumer society." (48)

Almost all Theatre in Education teams select their own subjects for programmes in schools. Although they may ask teachers for suggestions they are not always able to use the ideas put forward. This was certainly Sue Birtwhistle's experience at Nottingham: "The teachers have so little experience. Their suggestions tend to be fairly useless - fairy stories etc." (49) However, where there is a Teacher's Advisory Committee, as there is at Coventry, the Theatre in Education team are able to discuss their ideas for programmes at an early stage with the teachers on the Committee. Peter Asquith, Chairman of the Committee in 1976, described the process:

The team find it very useful to throw ideas out, that they have been working on, to people not involved in the critical stage, because externalising means really putting it into proper sequential shape. Very good ideas come from ordinary teachers. The team react and re-build ideas. In the end its a joint thing. Then we can accept responsibility and to our colleagues - if it isn't suitable - we can say we were in on it, and we worked it through. We can take some of the blame. (50)



In the case of the Drama in Education team in Clwyd, the Advisory Committee actually suggests the subject matter to the team. It also provides the outline, the reference books and the points to be brought out. (51) This situation is unusual, and occurs only in LEA controlled teams. Yet even the Cockpit team, an ILEA company, can select its own programme material. The Clwyd team are teachers and their Theatre in Education work is part of their service to schools. In their case such control is understandable, for they work in schools as teachers and consider themselves part of the teaching profession. Such control for Theatre in Education teams attached to Repertory Theatres or Arts Centres would be considered intolerable.

David Panmenter, Director of Coventry Theatre in Education from 1971-77, pointed out Theatre in Education's need for autonomy:

We do maintain the correct degree of autonomy, not to be beholden to it (i.e. the education system); if we were we would come under the aegis of a Drama Inspector, who could control what we did, and I don't think that's what Theatre in Education is about. I don't think it's an adjunct to the education service, or the theatre service. (52)

The fact that Theatre in Education teams take responsibility for the selection of their own programme material does not prevent them from choosing subjects which do link closely with the school curriculum. However, in so doing, they still appear to be selecting an issue, or an angle, which is outside the usual classroom approach. The Cockpit team has offered a number of programmes on Shakespeare plays: "King Lear", "Romeo and Juliet", "Coriolanus". They have not set out to perform the play in a straightforward manner (the number of actor/teachers in the company prevents this anyway), they have re-structured the plays and set them in a modern environment. Their "King Lear" programme was set in a mental institution, where Lear was seen as a mad inmate. Whilst Lear spoke Shakespeare's words, beginning with those from the Storm scene, the nurses and Doctors around him began to examine the reasons for his madness using an improvised script. (53) With their "Coriolanus"

programme in 1975, the Cockpit team selected an approach to the play, choosing a modern setting, and clarified their objectives for doing so:

After much discussion, we decided to concentrate on the political aspects of the play and to look in some detail at three main groupings: the Patricians, the Plebians and the Tribunes. We wanted to show the general behaviour patterns of these groups and their particular reactions to certain events - these events were directly linked to those in Shakespeare's play.

None of the characters were intended to be replicas of Shakespeare's, but were, in several cases, closely related to them.

We decided on a modern setting, partly to make it clear that we were not trying to re-enact Shakespeare's play and partly because we wanted to make comments about present-day political situations. However, we did not set our events in a particular country, e.g. South Africa, because we would need to be doing a project on that country rather than trying to make what could be inaccurate parallels.

Our decision to concentrate on the political aspects of Shakespeare's play arose chiefly out of our general agreement that it was essentially a political play. We felt that this was a difficult area for teachers to tackle and that we could, hopefully, provide a stimulus for further study. (54)

Selection of programme material in an extremely important part of the Theatre in Education preparation process. Unlike Children's Theatre, and 'main stream' theatre Theatre in Education companies rarely use already scripted material. This is partly because most companies prefer to devise their own material, and partly because there are very few published scripts available. (55) Occasionally a Theatre in Education company will perform a programme which has been prepared by another team, "Pow Wow", "Rare Earth", "Craig and Bentley", all these were performed by several Theatre in Education teams. It is interesting to note, that actually these three programmes all originated at Coventry.

The majority of teams create original programmes which are suitable for their local schools, and in accordance with their own aims. Commitment to a programme is much stronger where the team have selected and prepared the subject matter themselves. The choice of important issues for Theatre in Education programmes necessitates a great deal of research



and preparation before rehearsals can begin.

### The research period

The Greenwich Theatre in Education team split their research on Unemployment into different sections. The team chose this subject in 1978 for presentation in the Spring of 1979. It was certainly topical, but was a vast subject, selection of areas to research was a necessity. Over a period of about three months team members researched their own selected area, whilst still presenting an already prepared programme in schools. Once this research period was complete each team member could offer material for consideration. From this material the team could discuss the viewpoint they would select, choose the appropriate researched material to work on further, and decide upon the aims for the programme.

(56)

This is not the only way of working, for teams do employ writers, particularly for Secondary school programmes. However, the writer is rarely left to research and write the programme on his or her own. The process is usually a corporate effort. The Humberside team developed a particular method to use the talents of one of their members.

We devise our own material, read books, discuss, research, discuss round ideas, come up with a story line, then Nigel writes it. It is usually written over a period of 2-3 weeks, with 3 weeks research and getting material together. (57)

In this case a writer, who is a team member, and who is also involved in performing the programmes, has an advantage over an outside writer brought in for one programme. Working closely with a group of people requires a knowledge and understanding of them as individuals and as a group. It also requires the writer to balance the suggestions, research and improvisations of the team against his or her own creative input. A writer's job in this context is no easy task, as Pam Schweitzer points out in her introduction to the volume of Secondary school Theatre in Education programmes:

His work is under constant surveillance and is modified at will by the company. Over his shoulder as he writes, he can sense this and that reservation about his ideas and can easily lose confidence, if not patience. His proposed scenario may be deemed unworkable before he has a chance to prove the contrary, or, if it is accepted, he may find that the actual writing has to be crammed into a rushed devising/improvising schedule which limits what he can achieve with even the best material. If he works from the company's improvisation, an ideal source in many ways, he may run the risk of becoming a mere scribe, whose own artistic freedom is intolerably restricted. (57)

Greenwich Theatre in Education team appear to have found a method which eases the writer's problem. For their last two Secondary school programmes they have split their work into two parts, one consisting of a simulation prepared by the group from research, the other a play, written by a writer who is not a team member. The play's form and characters are suggested by the team in discussion with the writer, and through improvisations, but the team do not control or interfere with the actual writing of the script. During rehearsals the play may be altered but not destroyed. This particular division of labour was perhaps helped by the fact that the plays for both programmes were about a present-day social situation, and did not require factual research. (58)

In terms of work sharing, giving one team member time to do all the research on a programme, allowing the others to carry on working in schools, would appear to be a satisfactory division of labour. Yet, this can lead to only one person holding all the information and the rest of the team being ill-informed and unable to offer constructive ideas during programme preparation. This was certainly Coventry's experience during their creation of a programme for Secondary schools on "The Rise of Hitler":

We intended to build the programme on the basis of research discussion leading to improvisation, using the resources of four actor/teachers, a writer/researcher, a director, a designer, a stage manager and a musician/song writer. The writer was to have



provided a detailed historical synopsis and a reading list, the company to be partially on top of the material in advance of the devising and rehearsal period which was to have been five and a half weeks.

What actually happened was in many ways a shambles. The writer came up with the research but nobody was sufficiently on top of it to come forward with rough ideas on how to do it - to structure it. Because of this the discussion was muddy because people were still trying to understand the enormous complexity of the period, so as the discussion was unsatisfactory the improvisation did not work. (59)

In Theatre in Education the writer's role is very different from that of the playwright in other theatre forms. In most cases the playwright creates a play in a solitary manner, and presents a finished script for production. Although the finished script may be altered during rehearsal, the original creative and writing process was entirely the writer's responsibility. The constant involvement of the Theatre in Education team in the writing process itself, has developed a totally separate method of work, which is much closer to the creative process used by some Community Theatre and political theatre groups.

The research period for a Theatre in Education programme is an essential and yet complex affair, requiring a sensible and responsible division of labour, and an understanding of the particular skills of individual team members. The Cockpit team in their preparation of "Marches" for Secondary schools would appear to have organised a well balanced preparation plan:

- 、 There were no established writers in the team, as such, but there were those members who felt competent enough to take on the work-load, so the decision was taken that the project should be group-devised and written. Marion Davies joined the team for the devising period as designer for the theatre piece.

The team appointed a director from within the team whose responsibility would be to the theatre-part of the project. Other specific roles were also defined which included responsibility for:

- the preparation of the teachers' workshop.
- the administration of the team's activities during the term.
- the structure, layout and organisation of the

Teachers' Pack of follow-up/preparatory material.

- preparation of the afternoon session at the Cockpit.
- stage-management.

The first four items were dealt with by two members of the team who took a greatly reduced role in the devising of the theatre piece to enable them to fulfil these heavy commitments and yet to work very closely with the devising 'team', so that the various elements of the programme remained parts of a whole. Production meetings, and continuing dialogue about the overall aim of the programme helped to ensure this. Stage-management responsibility was shared between the director of the theatre-piece and the resident stage-technician at the Cockpit.

The devising process took place in four phases - which correspond to the four weeks from the beginning of the term to the opening date of the project. Firm deadlines were set and adhered to, for the production of a detailed scenario, casting details, rough script, final design, the completion of the teachers' pack and the devising of the afternoon session. (60)

#### Programme preparation and rehearsal

The Cockpit team noted four stages of preparation and rehearsal for their programme "Marches":

Week/Phase One: A Common understanding of the factual background material.

Week/Phase 2: Formulation of the Scenario.

Week/Phase 3: Scripting.

Week/Phase 4: Rehearsal (61)

This balance of preparation time as against actual rehearsal is quite usual in Theatre in Education. It is the crucial stage on the spiral; "How are we going to do it", and it involves the sorting of the research material, the discussion and the structuring. Yet before any of this preparation begins, most teams ask the question "Why are we doing it?". In answering this question the company decide upon the programme's aims and objectives. These both reflect the company's overall policy, and provide a framework for the structure of the programme.

Companies usually decide upon one overall aim for the programme.



This may have been worked out before the choice of subject matter.

For instance the Leeds team decided that they wished to do a programme in Special Schools during the Summer Term, and they visited some of these schools to gather ideas.

We had been very encouraged by our visits to the schools. The field was wide open and the programme could be about anything we wanted. After some discussion we felt that the general aim of the programme should be to draw the children out and, both as a group and as individuals, to give them some responsibility and sense of achievement. (62)

The main aim often provides a guideline, and can define the subject matter, for instance Greenwich Theatre in Education decided that their main aim for "RaceAgainst Time" was "to combat racial prejudice in all its forms". (63) The aims for some of Coventry's early work defined the structure first and then specified the social and educational aims:

"If it was not for the Weaver" (1968)

1. To explore local history through documentary theatre and improvised drama.
2. To bring the social effects of industrialisation close to the pupil, by providing opportunities for personal exploration of the experiences of ordinary people.
3. To organise an integrated studies project in which English, Drama, History and Geography departments in the Secondary School would be involved. (64)

The aims and objectives for Theatre in Education programmes indicate the companies' attitude to their role in schools. Many of these aims tend to emphasise the companies' role as outsiders who enter schools to "change", "jolt" or "heighten the awareness of the pupils". The following selection illustrates this attitude, and provides an interesting contrast to Coventry's aims for their 1968 programme.

Leeds Theatre in Education - "Snap Out of It" (1971)

To hold in focus facts about mental health in as clear and unequivocal a manner as possible.

... "Snap Out of It" was to be a programme that tried to change the way people looked at things, that tried to jolt them from a superficial view of other people's problems. (65)

Coventry - "Rare Earth" (1974)

Our aim was to heighten the children's awareness of what we are doing to our world and where it will lead. (66)

Coventry - "The Rise of Hitler" (1976-7)

We decided to do this programme for a number of reasons, chief of which was that many young people have no understanding of the pre-war period. We thought it important that they have an understanding of Fascism to that in their own lives they can identify and hopefully fight it. (67)

Cockpit - "Ways of Change" (1979)

... to open up for the pupils concepts with regard to change, how change occurs, why it occurs. The programme will particularly examine how people effect change and what affect change has upon people. Our programme will take as its focus the English Revolution of the 1640s, but not in any way be confined to an historical framework. (68)

The Cockpit team also suggests that the concept of change would be useful to all subjects in the school. Comparison of this aim with the company's policy, in Appendix D, illustrates the fact that the company has selected its subject matter, and its approach, to put its policy decisions into operation.

The selection of aims given above emphasises subject matter, rather than educational concepts or theatrical structure. They reveal the team's attitude to the subject, and this attitude affects the way the company structure their programme; the learning areas and dramatic elements which they choose to bring out.

From the various descriptions of the different ways material is structured to form a Theatre in Education programme, there appears to be no set formula. Rather it is the nature of the material, the age group for which it is intended, and the company's aims, which dictate the structure and the methods used to obtain it.

One of the most common occurrences in programme creation is the group discussion. It is here that the basic approach and shape is thrashed out. Edward Peel and Peter Ivatts described the process:



At this point the skirmishing round the table usually begins. Most programmes evolve from long, sometimes tedious, sometimes explosive sessions of sitting round a table, swapping and rejecting ideas. Usually the members of the group have been fairly equally equipped for this sort of battle in terms of confidence and experience. The result has usually been a lot of good ideas, many of which have been sacrificed to the cause of satisfying the majority. Sometimes it's an exciting process. Often there are periods of aridity when people gaze out of windows or doodle, or even go home, but it's a safe bet that always it'll be a long process and at some stage there will be a lot of tensions and in-fighting. (69)

Group devising requires a consensus and the discussion is the main method of achieving it. Out of this preliminary discussion a scenario will be drafted, either by team members or by the writer/researcher. The discussion does not cease here, but may be continuous throughout the improvisation and rehearsal sessions. The Cockpit team decided to prolong their discussion and 'talked out' a detailed scenario rather than using improvisation as the main method of work. The reasons for this were "because of the shortage of time, the nature of the material and the imbalance of subject familiarity within the team". (70) Thus the experience of the group itself is also a factor affecting structuring methods.

Improvisation is a popular method of developing the dramatic nature of the material, and for Theatre in Education teams, who begin without a script, improvisation is an excellent method of developing the dramatic nature of the material, and for developing character. As John Hodgson and Ernest Richards point out in their book on improvisation the method is ideally suited to group creation to gain some immediate shape:

Improvisation in drama aims to utilise the two elements from everyday life improvisation: The spontaneous response to the unfolding of an unexpected situation, and the ingenuity called on to deal with the situation; both of these in order to gain insight into problems presented. (71)

This was the method that the Coventry team used for "Rare Earth". Early in the planning stage they had decided upon the number of visits necessary to present the subject adequately. It was to be aimed at Top Juniors, and they had decided upon three types of situations which would mean three visits to each school of half a day each. The three areas chosen were:

- (a) the difference between our Western attitude towards the world and the attitude of primitive man, which is intrinsically conservationist...
- (b) a specific example of local pollution, and the conflict of interests that spring up. We chose an incident that occurred twenty years ago, but which is only now fully understood. It was the story of mercury pollution in Minamata, Japan.
- (c) the problem as it manifests itself on an international level, where the basic problem is too many people for too little food and where big conflicts of interest occur between countries over food, population, industrialisation and resources. (72)

Having discussed and researched the subject matter and decided on the form the four actor/teachers and the writer/researcher began to make the form concrete:

This was usually done by improvisation, firstly in order to find an overall, workable style and then, once the style was clear, to find a way of presenting the complex information within it. (73)

For the first play the team discovered certain keys which helped them to create the style and enabled them to structure in detail. These keys were Wakantanka, the god many Red Indians worshipped, and a cartoon of Constable's "Hay Wain", that showed the picture slowly covered by houses, factories and roads. Wakantanka was to be there throughout the play to represent the red man's land, and the cartoon was to become a map of the American valley, where the company had decided to set the play. The map would change as the cartoon had done. The first improvisations were to establish the structure using these keys, the next stage was to establish the white man when he arrived in America.



At this point the company could not think of the right approach. They had thought that the second play on Minemata should be serious, so this part of the first play should be comic. They solved the problem by creating the Ramsbottom family:

One of the team plodded on and on while the rest became more and more fed up, until he got to saying, 'Perhaps they're just a terrible British family on holiday...' The next hour was spent messing about with Ethel, Fred and Albert and we thought we had a style which could cover all our needs. This family would arrive cut-rate from England, having bought a bit of America. They could stretch across history, build log-cabins, cut down the forests for the railway, create the Dust Bowl by over-eager farming and build their super-cities, all in half an hour. They would require graphic, cartoon-style playing, which would be a complete contrast to the first part of the first visit. And with luck, the children would find them funny. The next day our writer/researcher went off and wrote us a script about the Ramsbottoms and we were away. (74)

The style created required one-dimensional character playing, but this is not so in a number of Theatre in Education programmes.

In many cases the character created have to be totally real and believable, three-dimensional people.

The character development required for Bolton's ROSLA programme "Holland New Town" was very detailed. The company had structured the programme as a one and a half day Town Planning course on Housing. The pupils would attend this believing it to be the real thing. As the programme took place in a Teachers' Centre, not in the theatre, the environment helped considerably in creating this illusion. Underlying the course was to be a Machiavellian plot by which one or two of the 'experts' giving the course hoped to gain financial advantage.

To enable this complex programme to work, and to convince the pupils, the characters had to be credible people. The company selected characters who had quite definite roles to play within the programme, in terms of the relationship to the pupils, and in terms of the plot the company had created. The 'cast' was to consist of the caretaker, the planner, the contractor, the social worker, and a councillor. The

caretaker was an 'everyman' figure with whom the pupils could associate and to whom they could talk about the other characters and the course. The planner was the 'villain', in the process of purchasing private investment property on the strength of her inside information on planning developments in the area. The contractor was her partner in crime. The social worker was a sympathetic figure, and the councillor was the gullible local representative blinded by the apparent omniscience of her paid advisers. The programme was devised and performed during the Poulson scandal, and the company wanted to demonstrate how vulnerable local government could be to abuse by those who knew how to obtain results to suit their selfish interests.

The company played the entire one and a half days in 'role', except for the very end of the programme. As much of the time the characters were in close contact with the pupils, line learning was not the appropriate method of preparation. Instead the company had to create three-dimensional characters with a history, attitudes and opinions, all of which had to tally. The process of preparation used by the company was that of exhaustive discussion rather than improvisation:

Through detailed questioning by the other members of the company, each character defined his attitudes and opinions and established how he felt towards each of the other characters. The stand-points taken by the different characters had to emerge as representative of completely different sets of values and different outlooks on a whole range of moral, social and political issues. All the 'experts' gave their talks and practical sessions to the company, who tried to anticipate the pupils' reactions and so give each other practice in handling the information and the likely queries. (75)

This description illustrates the very different nature of character preparation required from other forms of theatre. Certainly actors sometimes prepare histories for the characters they are playing, but this is only background work to enable them to portray the character on stage. Their research or imaginative history is not put to the test by the audience for one and a half days!



Edward Peel, a West End actor, who joined Leeds Theatre in Education team, described the nature of Theatre in Education character playing:

I remember when I was working in London with Director Peter Gill at the Royal Court he said you mustn't act you've got to be the character ... I think in Theatre in Education you've got to be the character, you can't act. You've got to find a character and be utterly truthful and responsive to whatever questions are put to you, a very difficult acting thing to do. (76)

Working on real characters in history, as in the Cockpit's programme "Marches", presents the team members with a more complex problem. The actor/teacher not only has to research the facts about the character, but has to attempt to bring that character to life, to such an extent that, when faced with questions from pupils in a 'hot seating' confrontation, he or she can answer in character but remain factually correct. Bernard Crick commented on this, in his article on "Marches":

The actors visited the groups to discuss the issues of the play in character. I watched a group visited by Mosley. He answered all questions in character. He had really mastered both subject and period. "Why did you let your men bash the Jews in that way?" "There never was a successful prosecution of any Blackshirt for assault on a Jew. I challenged then and do now anyone to find an instance to the contrary. I'm afraid young woman, that whoever told you that is a victim of Communist propaganda - or a Communist." But we just saw it!" "You saw a play which contained a lot of Communist propaganda as well as a reasonably fair if abbreviated account of my own views."

"That's the stuff", thought I, like a dream come true. That is real political education..." (77)

An essential part of this programme preparation, but one which is extremely difficult to rehearse, is the consideration of the role of the 'audience'. Many Theatre in Education programmes, like "Holland New Town", have long stretches of pupil - actor/teacher discussion. These are virtually impossible to script if they are genuinely seeking the pupils own ideas, and comments. A company can 'act out' the possible pupil reactions, as the Bolton team did, but they cannot cover

every contingency. The development of the specific theatre and educational techniques to be used in a programme often stems from decisions on the 'role' of the pupils. Sue Birtwhistle, the Director of Nottingham Theatre in Education, Roundabout (1973-78) described her method of work:

Where I start devising the programme from, if we've got a theme, is, I always think what the children's contribution is to that theme, how we use the children ... I see the children moving about first, and then I tend to put in the theatre side second. It doesn't mean that it's less important. It's easier to plan a theatre presentation around a topic, than to say how are the children going to be involved in the topic as a group of people. The teaching things come from ways of using the children. (78)

One of the main criteria of Theatre in Education programme preparation is the experience of the pupils. When working to achieve this a team is "using role, language and situation to create learning areas, that the children can experience, either open-ended or closed, and creating frameworks in which real decisions can be made based on the information in the programme". (79)

John O'Toole has described this kind of participation in his book on Theatre in Education. The definition he uses is Integral participation:

Integral, where the audience perspective becomes also the perspective of characters within the drama, especially when the audience members act as well as being acted upon. The structure of the dramatic conflict, the audience's relative position to it, and therefore the total experience are altered. The element of theatre is no longer central. (80)

Viewing the 'audience' as an integral part of a programme in this manner means that programme preparation and rehearsal are not to produce a finished product, rather they provide a framework. This structure offers sufficient stimulus to cause a definite 'audience' response, which moves the programme forward. With a non-participatory presentation the rehearsal stage may resemble conventional theatre methods of plotting moves, working on character and developing and polishing the interpretation



of the script. However, the preparation stage of a Theatre in Education programme is unique, and involves the skills of a playwright, a researcher, an actor and a teacher.

The Teacher's Workshop and the preparation of Teachers' Notes

When Theatre in Education teams prepare their programmes they also work out the preparatory and follow-up material they would suggest teachers use. This information is conveyed to the teachers in two ways, by means of the Teachers' Workshop before the programme and Teachers' Notes.

The Teachers' Workshop is often compulsory for those schools taking the programme. Leeds, Cockpit, Greenwich, Coventry and Lancaster all try to employ this system, but if the workshops are held in the evening full attendance is rare. Coventry's experience in 1972-73 was noted in their annual report:

Over the last year we have had excellent support from teachers both from the infant and junior schools with high attendance at workshops. The attendance at our secondary programme workshops has been very poor. We hope to eradicate this in future by giving longer notice of both workshops and programmes. (81)

Due to the nature of programme preparation the workshops are held a short while before the programme begins. The team do not necessarily perform the programme, but they discuss and work with the teachers on the kind of preparatory work necessary, and the role the teacher is to play. Thus the workshop is important for both the team and the teachers, as it is here that the ideas behind the programme can be explained and questioned, and its development within the school curriculum suggested. A teacher replying to the Curtain Theatre in Education team questionnaire stated:

Teachers' workshops are essential, and I feel strongly that co-ordination between teachers and this kind of theatre group on a regular basis would provide opportunity for more exciting and vital drama in our Primary schools. (82)

Where teachers criticise the programmes ideas or structure teams can choose whether to alter the sections. The Curtain team certainly did so as one teacher noted:

"Having attended the Teachers' Workshop I noticed that you had in fact changed some things that other teachers had criticised... Therefore, I think the Teachers' Workshop is of the utmost importance and relevance." (83)

This insistence on the fullest use of a programme in schools, and the acknowledgement of the teachers' ideas and criticisms, indicates Theatre in Education teams' serious educational purpose. The Cockpit team have in fact begun a new policy of much closer work co-ordination with teachers taking their programmes. The team proposed that:

- 1) A parallel 'course' will be run with the teachers using the programme,
  - a) so that teachers know precisely the areas that the team is working on, as the process goes on,
  - b) so that teachers can with us, and with each other, plan work, materials, even lessons to be used in conjunction with the programme - in fact develop a project on the themes raised by the programme,
  - c) so that teachers can influence us in terms of both ideas and pedagogical methods,
  - d) and develop jointly a theory and practice of education, understood within the aims we have put forward. (84)

On a lesser scale, most Theatre in Education teams aim for real liaison and co-operation with teachers in schools. To assist teachers in following up the programmes teams often provide Teachers' Notes. These often contain a great deal of the research material which the team has gathered for the programme, only a small proportion of which is actually used in the presentation itself. The rest is offered to teachers as a resource pack. Included in the Notes are suggestions for Follow-Up work, and it is here that some awareness and knowledge of the schools and of teaching situations is necessary.



Humberside Theatre in Education described the Notes they prepare:

We try and sort out angles of follow up work right across the curriculum, plus extra information and material which we haven't actually used, book lists, addresses etc. (85)

These notes can be 100-150 pages long, the London teams, The Cockpit and Greenwich have produced booklets this size for their programmes: "Marches", "Race Against Time" and "Unemployment". As the research on "Race Against Time" revealed, something this size can be a little overwhelming. (86) Most teams present the teachers with a more modest selection of material, and the teachers are grateful, if sometimes critical, of the ideas and information offered. A teacher receiving the Curtain team's Notes commented:

Many of the Follow Up suggestions were helpful and relevant e.g. the different ways of making up stories, but some were rather impractical, particularly in a school lacking space e.g. collecting old clothes, household objects etc. I also thought that examining 'the characters' would be too abstract for most infants. (87)

Appendix E shows a selection of material offered in Teachers' Notes.

#### The Presentation and Effect of a Theatre in Education Programme

Many Theatre in Education programmes offer an 'experience' through which the pupils learn. The pupils 'experiencing' a programme are being asked to involve themselves in the events, ideas and characters they meet, to question, solve problems and make decisions. This involvement helps the pupils to learn through the experience of doing; a theory which was propounded by John Dewey and pursued by progressive educationalists ever since:

I assume that amid all uncertainties there is one permanent frame of reference: namely the organic connection between education and personal experience; or, that the new philosophy of education is committed to some kind of empirical and experimental philosophy. (88)

Dewey goes on to point out that although 'genuine education comes about through experience' that does not mean that 'all experiences are genuinely or equally educative'. (89)

The Theatre in Education programme is consciously structured so that the experience is genuinely educative. This experience affects the whole person. It does not divide the intellectual and emotional aspects, but seeks to combine them. The authors of Learning through Drama suggest that:

The individual's cognitive and affective developments are completely interlinked, it is extremely difficult to separate how we feel from what we come to know. (90)

Through the medium of drama, learning takes place in the areas of greater understanding of people, and their situations; and the process of representing, ordering and expressing feelings and ideas. It also involves working with others on both symbolic and real levels. ( ) What Theatre in Education programmes can add to this learning process is the clarification of subjects. The whole process of research, programme preparation and rehearsal is one of understanding, selection and clarification of ideas, and how to represent them. Because Theatre in Education teams wish to ask questions and change attitudes the programmes push the pupils towards personal exploration of the ideas presented.

Teams seek to motivate questioning and learning by challenging the pupils. This challenge is presented in various forms and attempts to utilise the pupils' cognitive and affective areas. Thus a programme can consist of a play presenting certain ideas, followed or preceded by a workshop. The workshop can resemble a drama session, aiming to involve the pupils in personal exploration of the themes of the play. The Leeds Theatre in Education programme "Snap Out of It" on mental health was followed by a session which consisted of a series of exercises with the class blindfold, interspersed with readings about mental health in Britain. The aim of this session was "to create a subjective experience which is akin to those portrayed in the preceding show." (91) During the Cockpit's "Lear" programme, the workshop interspersed the presentation and utilised drama trust exercises,



improvisations and simple psychology tests!(92) Workshops such as these attempt to make the pupils generalise out the experiences and themes of the programme and relate them to their own lives.

The Cockpit used the method recently for their "Ways of Change" this time placing the workshop before the play. Geoff Gillam, the Cockpit's present Theatre in Education Director, explained what the company were trying to achieve:

In part one we got kids to appreciate why there was a revolution at first hand, having the pressures put on them. Exploring that aspect of change they were forced into trying to find as many different ways as they could to solve the problem... We tried to find a link with the kids experience... We put them into a situation of that class feeling they were being pushed back by an arbitrary force. The first part was done through role play; characters were created on the spur of the moment, depending upon what was needed. (93)

However this technique stands outside the performance of the programme, and some teams feel that this makes it less successful than participation. Pam Schweitzer summarised their feelings:

Many companies now view this technique with some reserve, and feel that it is somewhat superficial compared with other forms of participation. (94)

The 'hot-seating' of characters after a play is much more specific, and enables the pupils to question the characters directly. As the characters frequently challenge the questioners, good in-depth discussions can arise, and by this means, pupils are able to consider and absorb the themes and events presented to them. This technique is very successful for Secondary school programmes and has been used by Leeds Theatre in Education for "Changes", by the Cockpit for "Marches" and "Families", and by Greenwich Theatre in Education for "Race Against Time". The nature of this 'hot-seating' varies, for in "Changes" the pupils were able to offer advice to, as well as question, the fictitious characters to try and resolve their family problems. In "Marches", however, they could not change events, they were questioning

historical events. That this method of pupil participation can be very effective and useful is borne out by the research on "Race Against Time" which revealed the pupils enjoyment and clear memory of the confrontation. (95)

The 'game' session often consists of the playing of a Board game which is relevant to the theme of the programme. The third part of Coventry's "Rare Earth" consisted of the Ramsbottom game. The company's aim in creating this was "to create the beginning of two opposing attitudes towards the use of natural resources, and then let the children fight it out." (96) They achieved this by first splitting the children into small groups of two or three and giving them a country in the form of a graphic map, with a number of pieces of felt, which represented natural resources such as oil, coal, water and food. Whilst the pupils played the game, the company manoeuvred them into two sides, one combining resources to serve their basic needs, the other competing to win the game. Although the pupils enjoyed the game and continued to discuss it, some teachers felt that it was perhaps too obscure:

I felt that the game - a good exercise in co-operation - was probably above the children, although they enjoyed playing it, and a lot of them understood that it had a parallel in real life. (97)

Board games, although most enjoyable for children to play, can present problems either being too complex for the age group, or allowing the element of competition to interfere with the learning process. Armstrong and Hobson point to this danger in their article "Game and Gaming/Simulation Techniques":

If a 'game' is created there is the danger that learning the strategies which enable one 'to win' will become the prime objective of participants in an exercise. (98)

This is certainly true of the Watford Board Game following their play "Yawn". This was about the Leisure Services, and the game consisted



of several large jigsaws which could be completed by answering questions about the Leisure services. However, the element of competition created by the desire to finish the jigsaw first swamped the factual information being presented. (99)

A closely related, but much more popular form, is the simulation. John Taylor and Rex Walford describe what happens in a simulation:

1. Players take on roles which are representative of the real world, and then make decisions in response to their assessment of the setting in which they find themselves.
2. They experience simulated consequences which relate to their decisions and their general performance.
3. They 'monitor' the results of their actions, and are brought to reflect upon the relationship between their own decisions and the resultant consequences. (100)

If the criteria quoted above are used, then a number of Theatre in Education programmes could actually be classified as simulations. Simulations are problem based, and orientated to inter-disciplinary work, both features of many Theatre in Education presentations. However only a few Theatre in Education programmes are actually classified by the team as simulations. One of these in "Race Against Time" proved a very effective method. It placed the pupils in role in a life-like situation, of which they had little experience. It used the game element to place the pupils in competition with each other and an unfair system, and in the discussion at the end of the simulation it allowed time for the pupils to 'monitor' their actions.

To enable the pupil to learn through experience all these methods adopt a pupil - centred approach and are concerned with developing an interesting and stimulating learning situation. They are not to be found in other forms of theatre. Theatre in Education has the unique ability of using a wide range of presentation methods drawn from different sources, and combining them to involve the pupil. This involvement can be developed with the pupils consent, that is the pupil knows the game does not have to be played but chooses to do so. However

in a number of Theatre in Education programmes, especially for the Infant and Junior age range, pupils are not made aware of the fact that it is a 'play' in which they are involved. Teams present the experience as real.

In a drama session before an improvisation can begin the teacher must draw the class into the pretence. Betty Wagner's book on Dorothy Heathcote's methods describes this as "The one Big Lie: that we are at this moment living at life rate in an agreed upon place, time and circumstance and are together facing the same problem." (101)

Theatre in Education teams do not necessarily present the pupils with the choice to join in "The one Big Lie". "Holland New Town" is an example of a team withholding this choice. The programme was set up as a totally believable course, only at the end of the one and a half days did the actor/teachers step out of role. When they did so they asked the pupils to discuss what had happened during the 'course', and to realise the nature of the event they had experienced. Pam Schweitzer, in her description of the programme, was adamant that this did not "in any way detract from the success of the programme itself... It made a tremendous impact on pupils and in many cases gave rise to more animated discussion than any other event in the year." (102) However, both John O'Toole and Bert Parnaby expressed doubts about this 'con' technique for "Holland New Town". Bert Parnaby revealed his doubts at the SCYPT Conference in 1976, for at the performance of the programme he had seen, the pupils were angry that they had been conned in that manner. (103)

John O'Toole writing about the programme noted that:

to establish verisimilitude, the plot had to be unfolded very slowly, so that by the end of the first session, in the performance I saw, two disaffected students who were bored by town planning and did not realise that there was more excitement in store than just that, decided not to return. The simulation group sessions were of rather peripheral importance to the real plot, and lacked deep commitment to their real, if indirect, relevance; perhaps if the students had known they were taking part in simulation, and why, they



might have invoked their conscious wills to better purpose. Most of all, when at the end the team very properly dropped all pretence, the response and discussion showed genuine interest, but about the feeling of realisation that it was a play, not about the implications of corruption in town planning. (100)

Thus at the Secondary school level there is a danger that the students become involved in the trick, or con itself, rather than in the subject-matter. However, for the lower age groups the 'con' technique is widely and successfully used. In Coventry, when a class of seven year olds walked across the school grounds and discovered a brightly painted gypsy caravan there, they believed that this was real. The gypsy, her son, and all the adventures in which they were involved were a piece of real life for the children. (105)

This raises moral and educational questions: whether it is right to 'con' the pupils in this way must be balanced against the effectiveness of the technique. The conclusions drawn by the Lancaster team on their programme "Travellers", about gypsies, were very positive:

This was one of the most successful and rewarding programmes the team have devised, in the view of teachers, visitors and the team. The children were so involved by the second visit that they were able to argue and discuss and plan out at an exceptional, sophisticated level, using a fund of knowledge, not only of facts and circumstances, but of the personalities and needs involved - which they had ingested quite naturally through experience ... Although the programme was performed once with 4th year juniors as an experiment, it was found that the 2nd years responded better, still being able to believe in the 'reality' of the situation, and making close bonds with the characters. (106)

In this instance the reality of the situation worked very successfully, and resulted in a change of attitudes amongst the children, as one teacher noted: "quite a change of opinion has been made by many children who before were anti-gypsy ... and it led to work on various forms of prejudice and making fun of people." (107)

Yet criticism of the 'conning' technique has been put forward by teachers. One teacher writing about Coventry's "Pow Wow" programme commented:

I feel that we are taking an unfair advantage of the children if we don't let them realise beforehand that it is a 'play' in which they are asked to take a part. Even knowing this they may well become so involved that they 'live' the situations. But I feel in some way we are humiliating them by letting them take part believing that all they see is real as it is happening. Children of this age often have difficulty in distinguishing between fantasy and reality and I believe we are doing them a disservice by playing on their gullibility merely for effect. (108)

As the teacher points out, in many cases, even if the fact that it is a 'play' is clarified the children may still become so involved that for them the fiction is reality. Even in the "Race Against Time" simulation, where pupils knew that it was not real, the knowledge did not stop most of them from becoming very involved and feeling genuine emotional reactions to the situation. Thus, telling the pupils that the programme is not real may be honest, but it will not necessarily help the children to distance themselves from events should they wish to. Even at the Cockpit's programme "Marches", which was obviously a play in a theatre, followed by discussion, confusion between reality and the play could still arise. Bernard Crick expressed some concern:

The only trouble was that some of the girls (mixed ability lower-sixth) couldn't cope with both the shifts of reality and the strong characters; and some will plainly believe till their dying day that they've met Mosley. (109)

There does not appear to be an easy answer, and perhaps the choice should be left to the teacher, who can explain about the 'play' and the 'actors' after the event has taken place, thus not reducing its immediate impact.

Theatre in Education companies are beginning to re-consider their use of the 'conning' technique, for they are now much more aware of the problems it can produce. Pupils who have been led to believe in the



total reality of a situation can become very upset and worried by it. The Greenwich team are considering the possibility of introducing themselves and the programme before they start working with the pupils. (110) By asking children to join in "The Big Lie" it allows them the possibility of distancing the events taking place, and can therefore prevent the emotional involvement from becoming so strong that they can no longer enjoy or learn from the experience.

In using this 'conning' technique teams must have a strong sense of responsibility. Most experienced companies do, and they are very self-critical, as Roger Chapman pointed out:

We're our own self censors. We wouldn't dream of doing anything that would alienate everyone in schools, it would be a waste of everyone's time. (111)

This sense of responsibility has to be used in the team's choice of subject matter and in the way a programme is presented. The presentation of a Theatre in Education programme involves the use of both theatrical and educational techniques. David Morton, Drama Adviser for Leeds, described some of the techniques used by the Leeds Theatre in Education team:

Theatre techniques: they play roles, use skills of the actor to communicate ideas to each other and then out to other people. The teaching techniques are the way they can maintain these roles and ask questions, within the experience of the kids ... and the ability to get groups of kids to interplay with each other, because they're role playing or because they are just teaching. They're very good at story telling and questions and answers with kids, very good at using the ideas kids give them either in role or as a teacher. Those sorts of skills they particularly use. A further one is that they have the ability, when kids have become involved in something, they can slow it down and ask the kind of questions that will deepen their experience and maybe deepen the characterisation if it involves this, and deepen the emotional and historical background. ... They can talk to kids before and after the programme and do it easily. Lots of teachers can't do that. (112)

In performance these various techniques become totally interwoven, but what they contribute and why they are used can be identified.

### The theatre elements

Theatre forms the basis of the structuring, the creation of the plot, the selection of ideas, and material, and any bias or direction that may be introduced; the heightening, building tension, dramatic climaxes, and character development. All these are basic theatrical ingredients. Added to this are the use of theatre aids: the set and costumes, sound effects and music, and sometimes the use of lights.

Simple settings can create a total environment, the two tunnels used in "The Navvies" were wooden frames covered in black cloth, collapsible and portable, but these plus sound tapes of pumps and machines created a real atmosphere. (113)

Something a little more complex, with the addition of lights, can create a whole, totally believable world. Peter Asquith described a programme presented by the Coventry team, in which he participated:

To create this imaginary world they used an inflatable room inside the hall ... a silvery grey, plastic world that ripples around, all held up by compressed air... They (the pupils) were first told the story by the Captain who said it was easier to take them through it than try and describe all the details. Suddenly they find themselves hearing an alarm signal - "Come to this side of the ship". (The classroom door). "One at a time leap out and make for those floats and dinghies down there." One by one they're leaping into the hall and being whisked into the room (the inflatable) and in there were all the boats supplies and flares. Once in there all the other things could happen because if they wanted an aeroplane - illumination outside, wooden silhouette of aeroplane and stereo sound! It went by and everybody shouted. The 'plane' didn't see them. Strange things could happen, strange shapes could come out of the mist and go by - ships etc. Could meet strange people. We met an around the world lone yacht woman gone mad in her boat. We had to try and take her along with us. Eventually we heard fog signals of a big ship. We managed to send fire flares to attract attention and then we went up the rope ladder that took us to normality. (114)

Unlike a theatre company in a building, the Theatre in Education teams can select an environment. "The Travellers" programme was set in the nearest field, orchard or quarry. Humberside's "Hello, Hello" placed a space ship in the school grounds and inside the space ship was someone from another planet.



Bolton Theatre in Education developed the Adventure programme, using the whole school environment. For "Neuro-Factor" the pupils worked in the hall in the class room and in and around the school grounds, finding and solving clues.

Theatre aids are not, however, essential. Many teams do not use a setting and rely on the imaginative involvement of the pupils to transform the hall or classroom. In a drama lesson a teacher can ask the pupils to accept that the hall is now the moon's surface or a battlefield, but in a Theatre in Education programme the characters often take this environment for granted. They speak about it without saying 'let's pretend'. In this the team are using the same approach as Shakespeare, or any dramatist not able or not wishing to use stage sets. The setting is created by the words, by the imagery, and by the movement of the characters. The audience are rarely asked to pretend, the playwright takes it for granted that they will use their imaginations.

When a team chooses to use a setting in a participation programme they do so to create an environment and not a 'backdrop' to the action. This environment has a tangible and atmospheric reality. The pupils work inside the dark tunnel in "The Navvies", and the experience created is thus very powerful, for it affects the pupils on many different levels: their senses, imagination, emotions and intellect.

To create the 'experience', theatrical elements are used in the structuring of events. When the team select the subject-matter and decide upon their approach to the material they are asking the pupils to follow these intellectual guide lines. The selected approach, or bias, to the material is theatrically necessary, as it gives a clear line to the progress of the plot and intellectually necessary because an unselective approach could be very muddling for the 'audience'. The selected approach provides the basis for the conflicts within the plot

and dramatically shapes events to draw the pupils into the action. The theatrical element is most prominent in the method used to introduce and develop characters, place them in conflict with each other and with the pupils, bring these conflicts to some form of climax, and in presenting a framework inside which some resolutions to the problems can be worked out.

The dramatic quality of the events is conveyed by means of tension, pace and climax. These dramatic means also contain the necessary control mechanisms to ensure that the class of pupils follow the action. These control mechanisms can consist of the need for silence, stillness, the taking of orders and so on. For instance a point of climax in "The Navvies" conveyed both excitement and control. The pupils as Navvies are widening the tunnels, all working inside the set in semi darkness, when suddenly one of the actor/teachers as O'Flynnne shouts:

Stop work!! Feel the floor, its getting wet, the walls are getting wet. That means quick sand! Now, no one panic here. Turn round and go out, nice and slow. Test the ground in front of you to make sure - don't make noises. (115)

The strongest control mechanism, and the most obvious theatrical element are the actor/teachers in role. In programmes which use 'Integral' participation the characters and the pupils work together to overcome the circumstances they meet. It is a sharing of responsibility in the problems experienced. The roles the actor/teachers adopt are often ordinary working men or women, and not the Kings and Queens of the fantasy world. They work, they sweat, they suffer. Presenting these characters in believable circumstances and placing them alongside the pupils can, by subtle use of theatre, create a strong emotional response from the pupils. They become involved not only in the story as it unfolds, but in the characters themselves. One teacher commented on this with reference to Coventry's "The Price of Coal". In this the pupils work with the miners, two of whom are killed down the mine:



The children in the class became very involved in their relationships with Ben and George, and later with Ben and Jimmy. When tragedy struck, particularly on the first occasion, they felt the loss personally - many were on the verge of tears - boys included! (116)

This empathy, created by theatrical means, is put to educational use.

### Educational elements

The use of theatre's ability to tap emotions can become an important part of the learning process for pupils, and the Theatre in Education 'experience' can introduce affective learning.

In Robert Witkin's analysis, "The Intelligence of Feeling", he describes the use of emotion, rather than "gross emotional response" in the drama class, relating it to feeling, which is a form of 'reflexive abstraction':

The intelligence of feeling involves the organisation of sensate experience as feeling-form, as distinct from emotion as the subjective experience accompanying a gross response of the whole individual to a situation. Since feeling arises from responding (subject) reflexively to sensations wrought within one, the design of situations in drama lessons is of critical importance. Either the situation must itself be such as to permit the individual to concern himself with responding reflexively to the sensory disturbances wrought within him, in which case it cannot be a crisis situation that demands gross emotional response; or if the teacher does use such a crisis situation then he must control its development in a way that introduces artificially the necessary space between the impact of the situation and the action demanded in respect of it so that the process of reflexive abstraction can take place. (117)

Theatre in Education programmes can use emotion as a creative part of their effect, not just to gain an immediate emotional response but to allow the pupils to absorb and use the emotion they have felt. Thus after an emotional crisis, such as the death of the miner in "The Price of Coal", there is a period of discussion. It is about who was responsible for George's death, and why did it happen. This allows the pupils to talk out the death and discover the reasons for it, which is essentially part of the learning process in the programme.

In a Theatre in Education programme structure the educational element is most easily recognised in the way programmes are begun and ended. Many of the Infant and Junior presentations begin in the classroom, which is a safe and familiar place to meet strange people and start off on an adventure, and they finish back in the same place. The D.E.S. report on "Actors in Schools" approves of this structure, terming it an "excellent principle". The report also suggests that "Simulation or role-play sessions are best brought gently to a close through discussion or some other form of de-briefing to ease return to normality." (118)

Another educational element in the programme structure are the actual units of activity. These are carefully geared to the age group for which the programme is intended, and are shorter and more varied for the 5-7 year olds.

For instance Coventry's "Penhale" for Top Infants, which was set aboard a ship, involved the pupils as the crew. Once they reached the hall the Captain called them aboard, and they lined up. The Captain then told them that the ship needed scrubbing, everyone set to and scrubbed. They then stopped to put the nets out, and whilst waiting for the catch there was a brief story-telling session. (119)

These short bursts of different activities kept the young children involved and attentive and allowed them to absorb and enjoy each new experience. This recognition, and use of the concentration span of different age groups also applies to the total length of the programme. Many programmes for the lower age group are only half a day long, although they may be followed up by another one or two visits as in "Rare Earth" and "The Travellers". Secondary work is frequently a whole day, but does not have another visit by the company, such as "Race Against Time". Two visit programmes in Secondary schools can be very difficult to



timetable. The Greenwich team are re-structuring their "Unemployment" programme into a one-day visit, after problems of booking with a two-part presentation.

In spite of this careful structuring teams have received criticism from teachers that their work was too advanced for the particular age group chosen:

On "Pow Wow" (Coventry)

Subject material suitable. Moral question rather advanced.

Children rather too young to appreciate the programme fully. More suited to junior age range.

On "Tea" (Coventry)

The actual story of how tea is grown and prepared for sale was interesting and more within the child's grasp, but I felt that the moral issue of exploitation was way beyond their grasp. Although they felt very sorry for Mima, they couldn't really identify with her although some preparation had been done. (120)

Possibly this is the result of the team's desire to stretch the pupils as much as they can, and to deal with difficult facts rather than simple fantasy. Yet it is virtually impossible to devise the perfect programme, for even within a very limited age range of say 6-7 years, pupils vary in sophistication, intelligence and background.

Yet in many programmes, where the subject matter could be considered far too difficult for the pupils, they have understood and remembered almost all of the programme. Peter Asquith, a Head Teacher in Coventry, commented upon the subject matter of "Rare Earth" as: "concepts normally above an eleven year old's understanding". Yet four months later the pupils could talk about the programme very coherently and could even quote large amounts of it! (121) After eighteen months, when the editors of the "Rare Earth" script visited pupils who had seen the programme, they discovered that the children still had a vivid recall of what they had seen. (122)

Some of the reasons which have been suggested for such understanding

and re-call are the emotional impact and the use of symbols which can work as trigger mechanisms for the memory.

Robert Witkin referred to the emotional aspect in a discussion led by Paul Vaughan on BBC television about "Rare Earth":

VAUGHAN: Of course the actors themselves were very engaged on what they were doing. Do you think it was a good idea to engage the children's emotions in this way?

WITKIN: Well I think it was vital, I think this is the reason why the children remembered the performance and why it made such an impact upon them. In any drama form or drama sequence, drama improvisation, there are always two aspects. There are the external rational ways of organising action looked at from the outside: for example, pollution is a social problem, it's a political problem, something you can discuss rationally in terms of how many factories you can have, or how many you can afford to do without and so on. But there is underlying that an emotional feeling, which is the whole impact of the drama sequence for the child, namely in terms of pollution as a monster, as something which creeps, which is dark, which closes up things - when, for example, in an earlier part, the Indians are portrayed as opening up, as moving out, as breaking out, as free, and the impact that's made upon the child on this emotional level is really, in my view, the basis of the drama experience and one which teachers need to explore a great deal more than they do. (123)

Witkin sees the pupils' understanding as existing on two levels, the intellectual and perhaps more powerful, the emotional. On this level the pupils can respond reflexively to the sensations they experience. Thus Witkin is illustrating the possibility of drama to contact pupils emotionally with the symbolic aspect of an intellectual idea: pollution as a monster, the Red Indian as a free spirit. This symbolic element is given form by the actor/teachers through the use of theatre. The gestures, movement and speech of the characters convey these two levels to the 'audience'. Thus, it is possible for one gesture to symbolise the Red Indian as a free spirit, and for this gesture to work as a trigger-mechanism for the pupils memory of the whole programme. The D.E.S. Report on "Actors in Schools" made this point:



For more than one child in the group the delicate trigger-mechanism for recalling the whole experience appeared to have been the first motion, the first gesture of Wakantanka, the Red Indian Goddess - stylised, strangely disturbing and unanalysable - but which had clearly communicated itself visually and emotionally to many children. This movement was described by the children in great detail. (124)

The authors of "Learning Through Drama" discussed drama's use of the symbol, taking as the definition of symbol in this context as "any item - a sound, a mark, an object or event - whereby we are enabled to make an abstraction." (125)

Thus abstract ideas such as pollution and freedom can be represented in symbolic form, and by this means the Theatre in Education team can make the idea more concrete, whilst also expressing their attitude towards it.

This use of symbol can also be seen in the verbal language used in a programme. "Learning through Drama" defines the use of language:

Our ability to use language is based on our power to represent in symbolic form. And the way we represent the world to ourselves, the way we symbolise it, affects how we come to understand it. (126)

When Wakantanka speaks to the pupils in a simple but stylised manner they gain far more than the facts she is communicating. They can begin to understand the abstract ideas, that she represents, and they hear a totally different and rich language, which they would not normally encounter:

WAKANTANKA: I am Wakantanka, the Great Spirit. Many thousands of years ago, I gave life to this valley. I made the mountains, the forests, the rivers and the grasslands. I made all these things long before man walked upon the earth. I, Wakantanka, made them, for I am the earth and the sun, I am the moon and all the stars. Then I made the plants and animals and then I made man to live among these things. The man I put in this valley was called the red man, the red Indian. (127)

It must be pointed out that not all Theatre in Education programmes use interesting language. Improvisation, with no writer to select and

build the language, quite often produces rather ordinary, uninspired dialogue. However, the use of symbol can still be present for the Theatre in Education programme can stimulate the pupils to articulate their thoughts and feelings, and through this find their own symbols. This process can aid the pupils' language development and Teams frequently put this as one of their aims. Their programmes are structured to encourage pupils' suggestions and arguments. This is a long way from the shouting out participation of pantomime, and some childrens' Theatre. The experience and events of the programme, and the pupils' involvement with the characters stimulates the pupils to offer advice, to argue or defend. Pam Schweitzer relates this to their emotional involvement:

Theatre in Education attempts to engage the feelings of the children by involving them in the lives and difficulties of the characters they meet and it is through their emotional involvement that their language flow is released. There is a pressing reason to talk in the heightened situation, and such pressing reasons are hard for the classroom teacher to create in normal run of events. (128)

For instance in "Pow Wow" the pupils respond with ideas as to how to free Black Elk in the tense moment after Mr. Tex has thrown him back in his cage, and left to resume his telephone call. Teachers' comments on "Pow Wow" pointed out the value of the programme in helping language development:

Three Gables School: A great stimulus for language development, an insight into a different life style.

Allesley County School: Vocabulary was increased considerably in most cases.

St. Andrew's School: It was also different from normal classroom work. It stimulated conversation, written work etc.

Frederick Bird School: The children were undoubtedly very interested and thoroughly enjoyed this 'show' - it gave rise to much talk afterwards. On further thought and discussion the children thought through the implications much more seriously. (129)



This stimulation of language can also be seen in the 'hot-seating' discussions, where pupils often argue heatedly with the characters. (130)

Language development in schools is an educational priority as the Newsom Report, "Half Our Future" points out:

There are ... some objectives which can and ought deliberately to be pursued through every part of the curriculum. Very high in this list we should place improvement in powers of speech: not simply improvement in the quality and clearness of enunciation, although that is needed, but a general extension of vocabulary and, with it, a surer command over the structures of English and the expression of ideas. (131)

Theatre in Education is well aware of this need and endeavours to stimulate language development in many different ways. One method, which is particularly successful for E.S.N. pupils (Educational sub normal) is where the pupils, during the course of the programme are placed in the role of an expert, or of knowing more than the characters they meet. The Citizens' Theatre Theatre in Education team, under Gordon Wiseman, devised an E.S.N. programme called "Jack in the Box", where the main character, Jack, had to be taught how to behave and what to say. An early programme presented by the Greenwich team had a character in a wheel chair who had to be helped by the pupils. Humberside's programme "Hello, Hello" for 5-9 year olds, placed the pupils in the position of trying to help the occupant of a space capsule, which they had discovered in their school grounds:

SPACE TRAVELLER: How do I use the telephone?  
(The pupils tell her how, and show her)  
How do you know the number?  
(The pupils tell her about the telephone book)  
... Do you live here? (132)

By a series of question and answer sessions the Space Traveller gets the pupils to tell her about a whole range of things on the planet earth. The Space Traveller does not know these things, and needs both help and information.

Placing the pupils in the position of knowing more than the characters they meet is a very different situation for them, than the one they normally encounter. It is usually the adult who knows best, as John Holt comments in his book, "How Children Fail": "We present ourselves to children as if we were gods, all-knowing, all-powerful, always rational, always just, always right". To John Holt this is wrong: "This is worse than any lie we could tell about ourselves". (133)

Theatre in Education can allow their characters to fail, to be unjust and irrational, because they want the pupils to realise these faults and participate in correcting them constructively.

Language development is also aided by Theatre in Education's inclusion of story telling within a programme structure. This technique can serve many purposes, break up the activity, allow a pause for renewal of concentration, help a character to reveal his or her attitudes or to move the plot along jumping hours, or even years. Basically it allows one character to speak directly to the pupils, taking them into his or her confidence, and creating an atmosphere of interest and concentration in which the pupils listen to the language. In Coventry's programme "The Gypsies", Phoebe, the gypsy speaks to the pupils:

Well, do you want to know why we're really here? Do you want to know the tale of Lilty Earn? Get yourselves sat down, nice and cosy. Travelling, the sky over your head, and at your feet, the green grass. In the evening you pull your vardá off the road and meet up with other gypsies... (134)

Stories set up like this, inevitably excite the curiosity of the pupils. They sit down eagerly and listen.

The motivation to learn is difficult to stimulate, and John Holt condemns the education system for actually destroying it: "We destroy the disinterested (I do not mean uninterested) love of learning in children." (135) Yet simulations and Theatre in Education programmes appear to be able to motivate pupils to learn. Taylor and Walford



prove the case for simulations:

Increased student motivation, stemming from heightened interest in the teaching and learning process, is a commonly reported phenomenon following simulation exercises. (136)

Teachers' comments on Coventry's programmes frequently mention the fact that pupils have been motivated to learn more about the subject. Here is a selection of remarks.

On "Pow Wow"

It stimulated interest to discover more about Indians.  
(Ernesford Grange School)

It carried on a theme that the children had been doing about people in other countries. It inspired children to bring in their own pictures, books and library books from which follow up was carried out. (Hill Farm School)

On Polar '76

I feel that the children were stimulated to ask more questions to find out more about living in desolate places. (Stoke Heath School)

It gave stimulus to a great deal of oral work, also created a desire for more knowledge of the globe atlas.  
(Southfields) (137)

Why do Theatre in Education programmes produce motivation to learn more, whilst also being memorable? The answer lies in the nature of the experience created, for motivation and memorability are the result of the careful use of theatre, involving the 'audience' with the characters, their struggles and conflicts, and affecting the emotions of the audience. In this the actor/teachers are offering the theatre experience as an art form, just as they would in a play in a theatre. The essential difference between the Theatre in Education programme and the play is that the educational element is always present in the programme helping to shape the structure, providing learning time within the action by allowing the pupils to 'monitor' their activities and decision, utilising the emotions generated, and controlling the pupils progress through the 'experience'. So that when the pupils emerge from the programme they will have undergone a constructive experience which clarified the subject-matter rather than confused it, and channelled their cognitive and affective development.

A teacher's comment on Coventry's "Polar '76" draws some of these points together:

It allowed the children to explore their feelings in a way impossible without the direct experience of sound effects and characters. This, in turn, enabled the children to verbalise their experience more clearly and more fluently. It also motivated comparatively silent children to talk. It also re-inforced facts previously known to the children, which somehow had seemed like fairy stories.

(Courthouse Green School) (138)

The best Theatre in Education programmes can help to produce the best kind of education. For much of the present education is irrelevant and ineffective, as John Holt points out in his demand for a new realisation of what the child needs:

If a child is doing the kind of learning that most children do in school, when they learn at all - swallowing words, to spit back at the teacher on demand - he is wasting his time, or rather, we are wasting it for him. This learning will not be permanent, or relevant, or useful. But a child who is learning naturally, following his curiosity where it leads him, adding to his mental model of reality whatever he needs and can find a place for, and rejecting without fear or guilt what he does not need, is growing - in knowledge, in the love of learning, and in the ability to learn. (139)

Theatre in Education, then, has an important role to play in the development of the kind of education, which is of real value to the pupils. Its unique method of work is geared to this end, and in searching to make their work effective Theatre in Education teams are constantly examining their methods, and the results of their work. This area of evaluation is perhaps the hardest for them to achieve successfully. For they have neither the time, nor the money to pursue it properly, nor have they discovered a satisfactory method of gaining real information of the effect of their programmes in schools.



CHAPTER FOUR

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CHAPTER FIVE

THE EVALUATION OF THEATRE IN EDUCATION

and

RESEARCH ON

"RACE AGAINST TIME"

a TIE programme by Greenwich TIE  
(Greenwich Young People's Theatre)



## CHAPTER FIVE: THE EVALUATION OF THEATRE IN EDUCATION

Due to its unique position straddling the areas of theatre and education, Theatre in Education is susceptible to judgements and criticisms based on widely differing criteria. Anyone watching a programme will make some kind of personal assessment, from "That was well acted" to "It was a very useful educational stimulus".

Personal assessment is not sufficient for the needs of a Theatre in Education team or a grant-giving body. To properly understand and judge the value of the work clear criteria for evaluation have to be found.

The Theatre in Education teams need the feed back from the schools they visited to plan their next programmes. The self-critical attitude of many of the best companies means that they are always searching for more effective ways to work. They have established methods of evaluation such as the handing out of questionnaires to teachers after a programme, or teacher/team meetings. Few teams have the time or the personnel to follow up their programme in schools themselves and talk to pupils about it. Therefore, teams have to use a fair amount of intuition and guess work when assessing the programme's effect. For an experienced team with a sound knowledge of the area this method can work, but for an inexperienced team it can be disastrous. It can lead to bad work and an increasing distance between what the team offers the schools and what the schools actually require or find useful.

Teachers can be reticent about criticising team's work, and unsure how to do so. The philosophy of "Oh well it's better than nothing" can prevail, with the accompanying fear that too much criticism might lead to the withdrawal of the service altogether. As most grant-supported teams have no fee system or 'box office' they have no way of discovering their failings. Only continuously bad or outrageous work would lead to the schools ceasing to book what, after all, is a free service.

Local Advisers, of English or Drama, often keep an eye on the team's work and try to create a link between the team and the Local Education Authority. Some Advisers can recommend the withdrawal of a grant if they feel that this is justified. However, most Advisers would try to improve the team's work rather than to stop it altogether. In the present economic climate it is doubtful that an LEA would renew a grant that had been withdrawn.

In a time of economic cuts the grant to the local Theatre in Education team is in danger. It is a small but defined amount of money to be struck off the budget and the Theatre in Education service can look like a dispensable 'fringe' benefit. This is exactly what happened at Bolton, where in spite of the pleading and the letters from numerous teachers the LEA decided to stop its grant to the team. (1) Where an LEA pays the teams as teachers this grant cutting can be more difficult.

What criteria does a Local Authority use when considering the value of a Theatre in Education team's work? If Bolton can be taken as a typical example they do not use criteria based on the opinions of the customers - the teachers in the schools. There is a great danger that the LEAs try to impose a cost-effective value.

Theatre in Education is labour intensive, and works in depth with few pupils. It can present two-or three-part programmes to one or two classes at a time. Any use of criteria based on the numbers of schools and numbers of pupils visited will be emphasising the quantity rather than the quality of the work produced and shows a basic misunderstanding of Theatre in Education.

However, this cost-effective attitude has made itself felt by an increasing pressure on teams for accountability. This is the process of justifying costs by presenting the positive effect derived from expenditures. (2) To do this Theatre in Education teams must find a



clear method of conveying the value of their work in schools.

How can Theatre in Education work be evaluated? An editorial in Drama in  
Survey  
Education Annual/ suggested that: "Any Theatre in Education programme  
is controlled by one factor and that is the extent to which the schools  
it serves find that programme useful and stimulating". (3) This places  
the responsibility of judgement on the customer - the schools. However,  
the method to be used is "the extent to which". This implies the  
utilisation of some form of measurement: "using observations, rating  
scales, or any other device that allows us to obtain information in a  
quantitative form". (4) In this context it is the pupil's achievement  
which is being measured. In a Theatre in Education programme such as  
"Pow Wow", what would a pupil's measurable achievement consist of?  
Taking the cognitive aspect it would be learning about the way Red  
Indians lived, any facts learnt could be tested.

Theatre in Education programmes offer much more than a few facts.  
In "Pow Wow" two sides of the argument are presented: that of the  
white man, and that of the Red Indian. The pupils are placed in a  
moral dilemma and asked to choose who they support. Through the  
programme they experience fear, distrust, disbelief, loyalty, disloyalty,  
enjoyment etc. The pupils' experience and learning covers the whole area  
of the cognitive, affective, social and imaginative spheres. Measurement  
in these circumstances becomes difficult. Dale M. Garvey in an article  
on the evaluation of simulation makes the point that: "Precision of  
measurement is difficult at best and frequently impossible in education".  
(5)

Straight-forward measurement is unlikely to produce anything of  
value. However, evaluation does not have to mean the presentation of  
graphs and percentages. In fact, what exactly is meant by evaluation?  
In an introduction to a paper on the evaluation of adult educational

broadcasting the writers give a useful definition:

Evaluation is quite easy to define. It is simply the estimation of a degree of value: of a work of art or a scientific discovery, or in this case, the efficiency of a learning process. (6)

Can we actually learn anything from the evaluation processes employed in educational television? There are, after all, some similarities in intent and format. The writers of the paper quoted, have drawn up three points to be used as criteria for assessing research in this area:

- (a) Objectives: Are these clear, practicable and useful?
- (b) Methods: Are these systematic and effective in pursuit of the objectives? Are they not excessive in time and not prohibitively expensive?
- (c) Applications: Are these of practical value both in the short term and in the long term? Can decisions be directly based upon them? (7)

This provides a useful set of guide lines to use in the search for a suitable evaluative model for Theatre in Education. The model provides a practical and philosophical framework with which to approach the work to be evaluated.

The most popular model used by evaluators is the Goal - Attainment or Objectives model. This is "evaluation as measurement of the degree of success or failure encountered by the programme in reaching predetermined objectives". (8) Goal clarification is an integral part of this evaluation process, and once clarified the researcher uses well-defined methodologies for determining the degree of success achieved in attaining the goal. (9)

To apply this to a Theatre in Education programme would mean that the team must have worked out objectives, bearing these in mind when structuring the programme. Then the researcher would measure pupils' behavioural changes etc. to see if the objectives had been realised. However not all teams actually work out clear objectives, or aims, for



their programmes. If they do, they are often extremely nebulous and impossible to measure, for instance the aims of the Lancaster team for their "Travellers" programme:

Secondly we wished to look at some of the cultural differences between Travellers (Romanies, potters, tinkers, vagrants) and the settled urban population to highlight and contrast values and differing patterns of family and social interdependence and loyalties e.g. the single and the extended family unit. At another level we wanted the children to understand the effects of some of our more barbaric laws relating to this traditionally persecuted minority, and through their own identifying with the characters (presented as real) to question and challenge and seek alternatives.

Thirdly and lastly, by making a two-visit programme we wished to show the children a real development in the events affecting the characters as a result of the decisions made jointly with the children on the first contact, i.e. to recognise a pattern of consequences. (10)

In the first part of these objectives the key words denoting intent are "to look at", "to highlight and contrast". To see if this had been achieved, a researcher would need to study the programme structure to see if this had been done. Had the company actually "looked at and highlighted" the various elements they had chosen? This could be generally ascertained but it is very doubtful that it could be measured as the elements described are too vague: "differing patterns of family and social interdependence". The next aim is that the children "understand" a particularly difficult concept of the workings of the law in terms of a minority group. What exactly is meant by understanding in this context? Against what criteria should the pupils' success or failure be judged? For the third aim the recognition of a pattern of consequences is also a very difficult concept and its success or failure hard to judge.

Thus the kind of aims that Lancaster drew up may well help in the clarification and structuring of the programme itself, but would prove very difficult to measure in terms of success or failure in the schools. Also the children will respond differently in each school, and would

therefore produce contradictory results for each objective. The concentration on aims excludes all the other effects of the programme: the emotional response of the pupils, the learning in other spheres etc. Often the side effects are extremely important. As it employs a far too limited perspective the Objectives Model is a very unsatisfactory method to use when evaluating a Theatre in Education programme.

What other models are suitable? The newer system model is concerned with establishing a working model of a social unit, which is capable of achieving a goal:

It recognises that an organisation must fulfil at least four important functions for survival. In addition to the achievement of goals and subgoals the system model is concerned with: the effective co-ordination of organisational subunits; the acquisition and maintenance of necessary resources; and the adaptation of the organisation to the environment and to its own internal demands. (11)

This model is much more concerned with analysis of the organisation itself rather than what it produces. Although the study of a Theatre in Education team's internal organisation would be valuable, it is not relevant in this context.

Has any attempt at evaluation of Theatre in Education programmes been made before? There are two experiments that have been published, based on the specific issue of audience participation. John O'Toole's experiment recorded in his book on Theatre in Education was to question the findings of an earlier experiment written up in the BCTA magazine "Outlook". (12) The writers of the article in "Outlook" were contesting the opinion that when children actively participate in a programme they are more totally involved than when they just sit and watch. The method employed in this experiment was the questioning of the children who had seen a programme, by people who had done extensive work on children's recall of dramatic events. The writers drew conclusions from looking at drawings done by children after the play. From these two methods,



and their own preparation and performance of plays to children, the writers concluded that when sitting and watching children remembered things better, and were totally involved. Although this research was in relation to Children's Theatre John O'Toole felt that the conclusion drawn should be challenged.

To do this O'Toole set up his own experiment and worked out a method:

General aims

Theoretical: To attempt to throw light on:

- (a) Whether material taught in different ways is differently understood.
- (b) To what extent, if any, total group participation offers understanding of a dramatic story.

Practical: In a preliminary way

- (a) To see if there are any differences in response to a Theatre in Education programme which is based on surprise and unpredictability, a told story and a programme where the children are acting out a familiar story.
- (b) To attempt to isolate factors in theatre in education with young children which are successful and some of the problems.

Strategy: To present a Theatre in Education programme to ten classes of seven year old children and have the same material, written as a story with all elements of possible theatre removed, read by the class teacher to an equal number of parallel classes from the same schools. Both sets of classes would be asked to do the same visual and verbal follow-up work; after a week the programme would be performed to those classes who had previously had it read to them. The two sets of follow-up work would be compared as objectively as possible. (13)

In this comparative method O'Toole used percentages to compare the accurate, the unfinished and the confused stories, and from these comparisons drew the tentative conclusion that the pupils involved in the Theatre in Education programme remembered the story better, suggesting that: "total participation, where the children operate throughout as a group, actually enhances their comprehension of the story". (14)

These two experiments suggest interesting methods to use when evaluating a Theatre in Education programme: talking to pupils and looking at follow-up work. The methods are not strictly scientific and allow for a number of variables. Both experiments are essentially 'atomistic', concentrating on one aspect of the whole for a definite reason. What has yet to be found, then, is a model that can be used to evaluate the total effect of a Theatre in Education programme.

It is in the area of the arts, and drama particularly, that a more suitable model can be found. In an article on researching drama C. Gordon Brossell suggests the use of humanistic research:

Humanistic research begins with the subjective knowledge of experience, and discovery is its characteristic mode of enquiry. While it has no standard methodology, its advocates share a common attitude concerning the nature of the investigative task. This attitude has three recognisable aspects:

- (1) A problem-centered orientation.
- (2) The use of 'heuristic' methods of exploration.
- (3) The holistic analysis of experiential data. (15)

The holistic model of evaluation stresses organic unity. (16)

It is this approach that would appear to be much more satisfactory for use in evaluating Theatre in Education. For within any one programme there can be numerous different forms: a drama session, a simulation, the performance of a play and so on. To evaluate the overall effect of a programme in a school it is necessary to allow for the varying effect of these elements and to draw on information from as wide a source as possible. The holistic model has been suggested as most useful for evaluating drama in education and it appears to be most suitable for Theatre in Education.

There are two other models that are very similar: the Responsive and the Illuminative:



Responsive evaluation responds to the wide range of questions asked about an innovation and is not trapped inside the intentions of the programme builders...  
Illuminative evaluation ... seeks to open out an educational situation to intelligent criticism and appraisal. (17)

These models appear to be very similar to the holistic. The latter allows for a broad based method of collecting, sorting and analysing data, and incorporates a range of opinions. This should be done systematically, as Brossell indicates:

An ideal investigative technique would use the concrete experiential data of personal discovery as a basis for later systematic analysis and classification. (18)

The other elements of humanistic research noted by Brossell do have some application to the evaluation of a Theatre in Education programme. The heuristic method is one of discovery by doing, and this could apply both to the pupils experiencing the programme and to the evaluator who uses this experience. The problem-centered orientation can be seen in the same way. Most Theatre in Education programmes have problem solving as an essential part of their structure, and the evaluator would also use it in preparing the evaluation.

Having found a satisfactory evaluation model there is still the question of the methods to use for collecting the information. Evaluation methods used by Educational Television could be of use. The Swedish Educational Television and Radio Service employ a special group concerned exclusively with research and development questions. Their emphasis is on the 'non-traditional' approach and they discard traditional research methods. The method they use is to take the generally phrased questions that are the result of contacts between the researcher and the producer and the production team and split them up into more concrete questions. In the next step they try to define how to get answers to the questions by choosing methods to be used for the evaluation project. They try to interfere as little as possible with the daily school work, however there

can be a danger in this approach: "As this can mean that answers to our questions can in some cases be rather vague, we always try to cover the questions in several ways". (19) Even attempting to maintain a natural atmosphere in school work the evaluation can be affected slightly by the "Hawthorne effect". This effect was named after the experiment on worker productivity at the Hawthorne plant of the Western Electric Company in the late 1920s. Here the experimental situation itself 'modified social relations, group moral and individual motivations among subjects in ways such as affected their performance, in most cases for the better.' (20) The Swedish team select schools rather than visit a random group. Their answer to the criticism of this method is:

What we want to know through our research is not whether all teachers and students in Sweden look at our learning aids in a certain way. Instead we want to go deeper and describe how one particular learning aid or one particular program functions in a number of classes. (21)

There is much that is relevant for Theatre in Education evaluation here. Covering Theatre in Education programmes in a wide variety of schools would produce only generalisations. To be of use it would seem better if the evaluation were specific, and related to one Theatre in Education programme only, presented by one team. The formation of concrete questions would appear to be a good method of clarifying exactly what information is required from the schools. These questions could be asked directly to the pupils and teachers who have experienced the programme. They could be in written or verbal form.

With the use of the holistic model for evaluation, information could be gathered in as many ways as possible. Therefore any form of written, verbal or visual information on the programme could be of use.

Theatre in Education programmes frequently consist of a number of



different dramatic and educational forms such as simulations, plays, discussions and drama sessions. The best methods of gathering information on the effect of each of these forms would obviously vary. Dale Garvey has attempted a form of evaluation on simulations, but the methods he used produced "A catalogue of judgements, findings and hunches". (22) He decided to evaluate how simulation could be used by teachers to achieve their teaching objectives. He suggests that "the evaluation of simulation must be essentially a subjective judgement of the technique as a motivational device". (23) To aid this he divided the use of simulation into five categories:

- (a) As a device for motivating students.
- (b) As a means of affecting student attitudes.
- (c) As a means of facilitating the acquisition and retention of knowledge.
- (d) As a means of developing social skills.
- (e) As a means of providing laboratory experiences.

He summarises how he has evaluated each category or suggests how it can be done. For point (a) he used his own experience based on observing student's increased motivation in a simulation situation. Point (b) involved an attitude assessment using the Thurston scale of strong agreement through to strong disagreement, but even with the use of a control group data was tenuous. (24) Grading tests were used to evaluate point (c) and control or comparative groups were utilised. The conclusion here was that:

In actuality, the control group, which did not experience simulation, indicated that it acquired more factual knowledge and the experimental group using simulation indicated it retained more conceptual knowledge. (25)

For points (d) and (e) Garvey again employed observation. His research led him to the conclusion that:

Present instruments for measuring achievement by students are constructed to measure their performance after exposure to conventional instructional methods. Such measurements probably do not assess all types of changes which may occur such as a result of participation in simulated situation. Effective evaluation of simulation as a technique would require the design of measuring instruments which assess the student's acquisition of skills, their changes of attitudes and behaviour as well as the amount of knowledge gained. (26)

Thus, although Garvey can claim that "Simulation possesses some solid advantages for use in education", he has to admit that this statement is not fully backed by empirical evidence. (27) Garvey's conclusion on simulation evaluation indicates that Theatre in Education evaluation would suffer from the same problem: the methods of measurement available are geared to the conventional instructional forms. A Theatre in Education programme needs different methods. Perhaps the best method to use would be the collection of subjective opinions from those receiving and participating in a Theatre in Education programme. If sufficient opinions are gathered and balanced by information from any other sources such as newspaper articles, personal observation of the programme, discussion with the company etc. then an idea of the overall effect of the programme could emerge. If specific questions are asked on different aspects of the programme then these will provide information on how each aspect contributed to the whole.

It is important to establish the timing of the evaluation, whether it is to be formative or summative. Formative evaluation can be used to help shape a programme and maximise its effectiveness by pre-testing ideas and methods in schools. Coventry Theatre in Education team went into schools to improvise with pupils and from this to discover the most suitable material for a children's play. (28) When preparing a programme teams sometimes talk to pupils and teachers to gather ideas and attitudes. Preliminary teacher's meetings also provide some form



of evaluation when a new programme is discussed. The main difficulty for Theatre in Education is that due to the group-devising process material is not always available to try out until the end of the rehearsal period.

Summative evaluation has the obvious value of being: "directly based on the real situation; it is assessing what actually happened".

(29) Time is less of a pressure, but the problem is that whilst a lot of effort may go into this form of evaluation, results may only be of value to the one programme evaluated and not applicable to any future work. The holistic evaluation model is most suitable for summative evaluation.

RESEARCH PROJECT ON THE EVALUATION OF A THEATRE IN EDUCATION PROGRAMME

In an attempt to work from theory into practice I set up a small scale research project on Theatre in Education evaluation. I approached several Theatre in Education teams with the suggestion of evaluating one of their programmes. Greenwich Theatre in Education gave a very definite response, and after discussions with the team, the idea and the form of the evaluation were approved.

The programme to be evaluated was RACE AGAINST TIME a whole day's programme for one class of third and fourth year Secondary School pupils. Its theme was racial prejudice in today's society. It was structured in three parts: the morning consisting of a simulation game; the afternoon was a play and the last part was the questioning of some of the characters from the play by the pupils.

The overall aim of the programme was "To combat racial prejudice in all its forms" (30). This was broken down into five specific aims:

1. To show children of all races that there are common problems which we share and that the question of 'race' is often used to divide and divert attention from these problems.
2. To point out that racial prejudice is encouraged by the creation of myths and stereotypes.
3. To dispel some of the current lies and misconceptions which inhibit racial harmony.
4. To encourage a study of the history of colonisation and immigration which will place our present problems in their time context and help to correct what is often a distorted, chauvinist historical viewpoint.
5. To show that we live in a pluralistic multi-racial society and that we must learn to accept and value all the members of that society without seeking to eradicate cultural differences. (31)

Each part of the programme looked at different aspects of racial prejudice. The main aim of the simulation was:



To give the pupils and understanding of what it feels like to be discriminated against on a personal level, and what this means in financial terms. They will discover that in times of hardship many people suffer, regardless of race, and that common problems cannot be solved by one group blaming another. (32)

The subject matter of the programme had first been discussed by the team as a result of the events in Lewisham in 1977, when racial undertones found an outlet in street marches and demonstrations. As the team operates in many of the South East London schools they were well aware of the importance and relevance of racial prejudice for a Theatre in Education programme. However at that point they did not have enough time in their schedule for the accurate research such a subject would require, and felt that they should make the topic a priority for September 1978. Shortly after the discussion the company received a letter from John Walton, Head of Greenwich Community Relations Group, asking their help in combating racism in schools. He believed that:

The vehicle of theatre would make a stronger impression than leaflets or general discussion and would provide a way for teachers to a topic they find hard to approach with students. (33)

The team asked teachers at a meeting in early Autumn whether they should tackle racism. Most of the teachers felt that this was a good idea, but that it should be done carefully and responsibly and in close consultation with them. The team decided to go ahead.

They felt that the content of the programme should be cross-curricular and that this approach was endorsed by a joint report of ILEA's school sub-committee and the further and higher education sub-committee. The report issued in November 1977 stated that:

Our society is a multi-cultural, multi-racial one, and the curriculum should reflect a sympathetic understanding of the different cultures and races that now make up our society. We live in a complex interdependent world, and many of our problems in Britain require international solutions. The curriculum should therefore reflect our need to understand other countries. (34)

The team prepared the programme for the summer term of 1978, As part of this preparation they had to spend a lot of time discussing the whole issue of racial prejudice and how they felt personally. During the research period several team members visited schools to talk to teachers about how they saw the issue in relation to their schools and which specific areas the company should work on. From these preliminary discussions the team worked out its aims for the programme.



## FORMAT OF RESEARCH PROJECT

### Collection of responses to the programme

There were two tours of the programme in the Summer and Autumn of 1978. The Summer tour included week-long stays by the company in three schools. In the Autumn Term the company visited schools for one day only. In the collection of responses my emphasis was on interviews with pupils and teachers who had seen the programme.

The various methods of gathering information were:

1. Discussion on the programme and its evaluation with the Company.
2. Viewing the programme and recording it.
3. Attending a Teachers' meeting after the first run of the programme.
4. Recording interviews with two groups of pupils (about five or six in each group) out of a class who had seen the programme. Also talking to the teachers who booked or saw the programme.
  - (a) In two schools where the programme had been performed for a week.
  - (b) In one school which had the programme for one day in the Summer Term. There was a six month gap between the programme and the interview.
  - (c) In seven out of the nine schools who received the programme in the Autumn Term.
5. Collecting copies of some of the follow-up work completed by the pupils.
6. Reading the returned Teachers' Questionnaires. These were handed out by the company.
7. Reading the company's reports on each of the performances.

The interviews with the pupils had been unobtrusively recorded and were informal. In each I asked several specific questions covering a wide range but all relating to the programme in some way. These

questions were selected after discussions with the Company and the viewing of the programme. They gave a structure to the interviews and a quantity of information on each point, including the three specific parts of the programme.

### Problems

Although the 'holistic' model allows for the subjectivity of the evaluator, the interview technique can present difficulties. By phrasing a question in a certain way one can elicit the response required. Also, by selecting certain questions the emphasis can be placed on factors that the pupils would not necessarily consider important. To allow the pupils to raise the points they wanted the interview never stuck to a rigid shape. Within it, however, I always tried to ask the specific question wherever they seemed appropriate. The use of these 'set' questions enabled me to compare the pupils' views on particular points. A totally free and fluid interview would not have made this possible.

I was not always able to interview two groups from each class, as this depended upon the teacher to arrange pupils' availability. In the ten schools visited I interviewed seventeen groups of pupils.

The teachers' availability was often a problem. When they had time I recorded the interview, and the discussion was fairly wide-ranging. Sometimes, however, questions had to be thrown out walking down a corridor, or as the class were leaving the room. Where I did not manage to get a proper interview I asked the teacher to complete a questionnaire.

To broaden the information available I did attempt an attitude assessment questionnaire for before and after the programme. This was an experiment in measurement to see if any attitude changes could be recorded. The experiment was not a success. The basic reason was that the kind of questions on attitude to race that I selected were



fairly bald, and when isolated from the context of the programme teachers considered them too controversial. Thus, the questionnaires were either not given out by the teachers or in some cases, were forgotten.

Analysis and classification (See Appendix F pp. 342-414)

After each interview I copied out exactly what was said. I then correlated the pupils' answers to each specific question, and also allowed for the extra information that had come to light.

In evaluating the programme I used these answers, analysing whether there was a pattern of response to any one question, or noting the variousness of reply. On each question any information provided by other sources was included such as teachers' interviews, questionnaires, or follow up work. The information with quotes was placed together. From this I wrote a summary of the answers to each of the questions I had asked in the interviews. Any extra information provided by the pupils was also analysed in this way. By this method it was possible to gain a picture of the effect of the three parts of the day and the value of the day as a whole.

No control group was used as the research related only to those who had experienced the programme.

SUMMARY OF "RACE AGAINST TIME"  
(Viewed at Kidbrooke Secondary School)

The team assumed definite roles from the beginning of the programme. Some of these roles were organisational such as the Employment Officer and the Mayor. Two of the company expressed anti immigrant attitudes in character: The Social Benefits Officer and Mr. Ward, the Business man. He was a more developed character portrayal. Two of the company worked amongst the pupils one as a New Towner, one as a Saurition (an immigrant).

The hall was set up with benches, screens and tables. On the screens was information relating to New Town, a map of the area, information on houses. The tables were to represent the Employment desk, the Cost of Living desk etc.

The team offered no introduction or explanation to the programme but started straight away by dividing the class into two sections. One group were the inhabitants of New Town, just moved there, and the others were the new immigrants from Sauritious. Green cards were handed out to the New Towners and blue cards to the Sauritions. These cards held information on size of family, and job qualifications. The division into two groups was done very quickly, and as the New Towners settled down on the benches in the hall to listen to the Mayor, the Sauritions, in a separate room were addressed by the Immigration Officer. They learned something of their home country and its link with Britain.

Immigration Officer: Sauritious has belonged to Britain for one hundred years, and this has brought great benefits to both sides. You have had a great British education. You feel these ties in your hearts.

In Sauritious all is not well, the Monsoon was destructive and the rubber plantation can no longer compete with the plastics industry. There is a chance for the Sauritions to find a good life in Britain in New Town. New Town have especially asked for them, their skills will



be appreciated and they will have wonderful job and housing opportunities. The group is then encouraged to emigrate to Britain at a cost of £500. As the emigrants are in pairs both holding £250 it is necessary for them to put their money together for one partner to emigrate. The others will follow as soon as the partner has paid the correct amount.

Meanwhile in the hall, the Mayor has explained the three areas of New Town - the Green belt with its good houses, Grade 1, Surbiton with its middling houses, Grade 2, and the old town with the poor houses, Grade 3. There is an industrial estate where the New Towners will get jobs. The system of getting a job then moving to the Cost of Livings desk to have this taken off the wages and then trying to rent or buy a house is explained. The Mayor presents them with the prospect of the 'Good Life'. To achieve this they must aim at a good grade house, preferably a grade one in the green belt, and a good well-paid job.

Thus, the game or simulation, was set up, the element of competition established, and the rules explained. The pupils had been given roles and addressed by the actor/teachers in role. The game started immediately and the pupils found themselves in the middle of it, before they had time to question what was happening. To show how the process of going round the various desks worked the team member playing the New Towner went up first, and the game got under way.

A few pupils were selected to work at the various desks. One of which was manned by Mr. Ward, as an Estate Agent. He offers his selected workers £10,000 a year and the prospect of a Grade One house in the area where he lives - the Green Belt. He also reminds them that the Sauritons will work hard for little money. "Bear this in mind when you're advertising" he advises. The selection of the pupils for these desks is entirely arbitrary.

As the New Towners began to move round the desks they were treated

politely and helped as much as possible. Meanwhile the Sauritions were having trouble with the Immigration Officer. They were harrassed for their vaccination certificates, and the addresses of their partners, and threatened that without documentary evidence they would not be leaving. Finally they arrived in New Town and were welcomed. Mr. Ward said he hoped that they would settle down and assured them that there were plenty of jobs available. He told them that he was offering a number of houses, and hoped that they would be able to buy them.

At the end of year one, nearly everyone had a job, and some people had managed to buy houses. The game moved into year two. Promotion was offered, secretaries became administrators, labourers trained to be electricians. The Sauritions were making arrangements to bring their partners over, which entailed the payment of sums of money. The pupils were involved by moving from desk to desk, but not in any enactment of the roles or mime sequences of work. At this stage the simulation resembled a board game rather than a drama session.

At the end of year two everything was working well: good wages, many promotions, many houses sold. Suddenly the game changed gear with an announcement from the Mayor:

Mayor: We have just heard from the Government that there is an economic crisis in the country, which means that there is a slump and there is not enough money to go round.

He warned that there would probably be a rise in the cost of living but no rise in wages. The consequences of the crisis were felt immediately, and redundancies began. The Employment Secretary asked for the two Works Managers to stand up, one of them she said must lose his job because of the slump. Looking at their cards she decided that it was only fair that it should be the Saurition who lost his job. This brought an immediate protest from the pupils. It was at this point that the immigrant dependants arrived.



A States Benefit desk was set up. The actor/teacher as the States Benefit Officer adopted a very anti-immigrant attitude, shouting at the Sauritions for being selfish and lazy and taking all the jobs. She was rude to them and often refused benefit. This treatment produced Anger and frustration in the pupils who were Sauritions. The atmosphere was made worse by the fact that she treated the New Towners very politely and never quibbled with their claims.

The actor/teacher as a New Towner talked to other New Towners about this situation, and the loss of jobs. The New Towners began to feel that it was the Sauritions fault.

As they moved into year four, Mr. Ward made a speech:

Mr. Ward: I moved to New Town to get a job and to bring my family up here. I wanted to bring them up in a decent way. For five years I worked hard. Now I see it all being snatched away by all these wretched Sauritions coming in. (Angry protests from the pupils). They are taking all the houses (more angry protests). I speak for the hard working natives of New Town. The town is in this state because of all you Sauritions. I will hold a meeting for all those who think it is the Sauritions' fault.

At this point the actor/teacher playing the Saurition stood up and warned everyone to think carefully, because both New Towners and Sauritions were suffering because of the economic crisis. He encouraged those who did not agree with Mr. Ward to stay and discuss the situation. The pupils divided into two groups very quickly and one group went off with Mr. Ward. The pupils made their own choice here.

After both groups had discussed the situation separately they came together in the hall and faced each other. The Mayor assumed the role of Chairman for the discussion and the pupils began to argue their case. The actor/teachers made points but the pupils participated fully. One pupil pointed out that there was not a single Saurition who had a £10,000 job. This was exemplified by a show of hands of those holding such jobs, all of whom are on Mr. Ward's side. Of the £4,000 ... Sauritions side. Few unemployed were in

Mr. Ward's group. An argument developed about houses, bringing protests from pupils in role as Sauritions:

Pupil: Mr. Ward said they had complaints about our house,  
They say we chuck rubbish into other people's  
gardens. We don't, we're just as clean as they are  
- cleaner!

After much discussion, in which it becomes increasingly obvious that the Sauritions have not been taking the jobs or the houses, the team member playing a New Towner stands up:

New Towner: I thought there must be some people to blame  
because of the bad times. I thought it was  
the Sauritions, but now I've found it isn't.  
So I don't really know if I can stay over on  
this side.

With this she moved away from Mr. Ward's side to join the others. In the performance I saw a number of pupils followed her. The discussion continued for a while, but finally the actor/teacher playing a Saurition warned everyone that if they go on pushing Sauritions around: "One day we'll push back and we'll push back harder and harder until it leads to violence and you will have caused it. It's your fault not ours!"

This was greeted with cheers. Then one of the team came out of role to thank everyone for playing the game, and to remind them that although they got quite emotional, it was only a game. She then repeated the Saurition's threat: "If things keep on like this there will be violence - see this, this afternoon."

The play in the afternoon was written for the company by Michael Maynard. He used the ideas and improvisations which the company gave him, and developed the play from these. In rehearsals there was some re-writing of his original script.

The play was a Brechtian style presentation, with several short scenes, interspersed with songs commenting on the theme. It was played in front of screens with the audience seated facing the performance area



and in the ordinary lighting of the hall. There was the minimum of costume and properties.

The play's central character, Liz, had witnessed the murder of a black youth in the market place and identified the murderer, a young Pakistani. After the trial Liz began to doubt what she saw and is haunted by the fear that she gave the wrong evidence. The man she identified is in prison. The play followed her search to find out the truth. In pursuit of it she talked to a number of different characters all of whom had definite attitudes to race: a doctor, a stall owner in the market place, a youth club worker, the New Front organiser and his secretary and the Pakistani.

The play was on a high emotional level, and veered from dramatic intensity to quiet discussion. It moved fast and presented a number of characters who were social types rather than individual personalities. Finally the murderer confessed. It was a young white man, whose sister had recently had a baby by the black youth. The brother was disturbed and withdrawn.

After the play the pupils were divided into small groups for discussion. They were to try and discover why the murder actually took place. To answer this they could question any of the main characters from the play. The team stayed in role as the characters answering the pupils' questions. After this discussion period was over and each group had seen at least two characters, the ideas on why the murder took place were read out.

The day finished with a general discussion on what could be done to stop prejudice. During the course of the day two leaflets were handed out containing facts and figures about immigration and attitudes to prejudice. (35)

## RESEARCH PROJECT

### RACE AGAINST TIME

The research material is placed in Appendix F.

### Comments and Conclusions

#### Build Up Work (See Appendix F p. 342)

None of the schools visited for interview did any build up for the programme. They wanted 'Race Against Time' to stimulate work or thought, not to be a culmination of a project or a series of lessons.

The value of this kind of programme is that it can suddenly put the pupils through an intense experience with no need of preparatory work. Coming in as outsiders the company can make a real impact, the effect of which benefits from follow up, but does not disappear altogether if the teacher chooses not to do any further work on it.

With this kind of subject matter build up work is not necessary. The question whether it is desirable or would add to the pupils' understanding of the day, is difficult to answer as there is no way to test it on this project.

#### THE SIMULATION (See Appendix F pp. 343-4)

The beginning of the simulation was well organised, the pupils being divided immediately into two groups, and then thrown straight into the 'reality' of the game. However, for the participants it was a bewildering experience.

The policy of not introducing the programme or the company at the beginning of the day has a very definite effect. Any introduction places an immediate barrier between the pupils and the team. For the team are first seen as visitors to the school and, secondly, are introduced in their professional capacity. With this introduction the



pupils are placed at two removes from what follows and are enabled to 'opt out' mentally. Visitors must be treated in a certain way, and the idea of professionals bringing their 'work' to the pupils suggests that the pupils are the uninformed recipients.

Should the team wish to 'alienate' the pupils in the Brechtian sense, then an introduction is useful. If, however, they wish the pupils to be totally involved in the experience they offer, then the lack of introduction and the throwing of the pupils into the deep end, with all its resulting chaos and disorientation, is an extremely useful technique.

Role Play (See Appendix F. pp. 345-8)

The use of role play in the simulation is very different from 'building a character', that can occur in drama classes or improvisations on plays. The recognition of this difference is essential to the success of the game. The role becomes a way to learn, a way of giving the pupils a freedom to express themselves. Rather like the putting on of a mask it places between the pupil and the events a disguise, something to hide behind rather than something which requires the creation of a new identity. The assuming or creating of a different personality would involve the pupils in a creative activity which would divert him from the actual learning experience of the game.

The Greenwich team gave the pupils a number of facts about the roles; size of family, skills etc., which they could use to play the game - like giving them a set of playing cards. These facts were written on a particular coloured card, and this colour was the key to the experience of prejudice, as one pupil commented: "The cards showed your nationality like the colour of your skin". (p. 345)

Without the need to develop character the pupils could respond to these roles at a number of different levels. It gave them freedom to develop the role (if not the character) further. One pupil, at the performance I saw, was defending her house and garden from criticism of untidiness and filth. This was an entirely imaginative situation

she had created.

The roles helped the pupils to appreciate the relationship between skills, qualifications, experience and job possibilities. Prejudice was made very clear, when the well-qualified Sauritons attempted to get suitable jobs they were rarely offered anything which matched their qualifications. The programme could be criticised for bias here, but it concentrated a great deal of truth into a limited time span and produced, as a result, a strong emotional reaction from the pupils 'playing' Sauritons.

By offering the 'good life' as the ultimate achievement the pupils were motivated to try for better jobs and houses. The grading of standard helped enormously here, with the pupils aiming for a grade one job and house. This pattern is very simplistic, but effective. It is after all a simulation game, and the pupils need a motivation to play. The competitive element is easy to stimulate, but unlike some games the competitive element was not overriding because the opportunities to gain promotion and better housing were limited and carefully controlled by the team. The pupils were in competition with each other, but more importantly, they were in competition with society and the economic situation. By this means they were made aware of the 'system', its modes of functioning and its prejudices. The simulation introduced the link between economic crisis and prejudice.

The pupils certainly gained an awareness of these factors, as their comments in the interviews made clear. Even after six months, which included the summer holidays, one group of pupils still clearly remembered the details of their roles, their experiences in the simulation, and the prejudices and difficulties they encountered. (p.346 Blackheath, Bluecoat School).

However experiencing and understanding are not necessarily the same thing. Not all pupils could make a clear link between their own experience in the game and the social and economic situation that had been set up. (See Appendix F.



been set up. This is where sensitive follow-up work is of infinite value. Even without this kind of follow-up the simulation did succeed in bringing elements of the outside world, and 'real life' situations into the schools. This is where a Theatre in Education programme can succeed so well, and where lessons can still divorce learning from life.

#### Pupils' involvement in the simulation

Not every pupil was totally involved, and the game did allow pupils to drop out if they wished. In some schools a few pupils did sit down outside the action. Three pupils in the interviews expressed indifference to the game, but on the whole involvement was good, as the company reports on the performances show. To involve a class of 13 - 15 year olds both mentally and physically for a whole morning is very difficult. For many of them 'acting' is an anathema, but simulating life is acceptable.

The pupils' involvement was a result of certain factors set up by the company:

1. The creation of a recognisable real life situation.
2. The technique of immediate action with no introduction.
3. 'Real' people talking to the pupils as if they were adults.
4. The giving out of roles, and the practical demands that they made.
5. The competitive element of the game.
6. The building up of an emotional response in the pupils:  
anger, envy, frustration etc.
7. A strong structure.

#### The pupils' reaction to the changing economic situation in the game

By creating the competitive element and frustrating that by an outside factor - a change in the economic situation over which the pupils had no control - the pupils were forced to react.

Out of this a conflict situation was created by the company. This conflict was essentially theatrical. The 'characters' in the simulation

suddenly removed jobs, and therefore income, and accused the pupils in role of laziness, or living off the State. The officer who had given out the jobs so politely removed them brusquely and with little commiseration. Mr. Ward, once all smiles, became an angry opponent of the immigrants in New Town. The introduction of a new character, the Social Benefits Officer, who took a blatantly prejudiced view, sparked off strong reactions amongst the pupils. Many of the Sauritons were shouted at, accused of laziness and generally frustrated.

Did this actually alienate the pupils from the game itself? Not, where they realised what was happening and could rationalise their reactions. Where pupils did not make such rationalisations, real anger or tears were the result. The balance between pushing the pupils' reactions to a maximum and turning it into violence was very delicate indeed. That the situation never got out of hand is a clear indication of the team's ability to sense the correct moment to reduce the pressure. This is a very sophisticated element of Theatre in Education work, and with a less experienced team the use of such an emotional build up could easily have resulted in some physical violence.

The discussion (See Appendix F pp. 353-5)

As one teacher pointed out, having to choose sides quickly and with little explanation often placed the pupils on the 'wrong' side. However, the point of the discussion appeared to be not that the pupils should be on the right side in the first place but that they should decide, after the discussion, which was the right side.

Although during the course of the discussion many pupils realised that they should be on the other side, not all of them moved over. They experienced pressures which kept them where they were: pressures such as fear of Mr. Ward, the possibility of losing a job, the need to stay with friends and not be isolated by doing something different. This in itself was a valuable learning experience.



From the length and enthusiasm of the replies in interviews it was obvious that the majority of pupils were really involved in the discussion and enjoyed the theatrical element of confrontation.

The economic base of the simulation (See Appendix F pp. 356 and pp.357-9)

Although the company were trying to relate the economic situation to the growth of prejudice this relation was not always clear to the pupils, in spite of the demonstration of facts during the discussion. (Those without jobs and houses raising their hands).

The concept of the cost of living, wages, rent or mortgages was mapped out fairly simply in the simulation, and was understood by the majority of pupils. However, by having to demonstrate the economic workings of society plus illustrate prejudice and its relation to the economic situation the company were over-burdening the simulation. Although the pupils' experience of prejudice was in many cases very real their understanding of the changing economic situation was muddled. If after all the discussion, arguments and the physical illustration by show of hands of who had jobs, half the pupils could still say it was the immigrants who were responsible for the loss of jobs, then clearly this aspect of the simulation is not working properly.

It was some of the third-year groups who did not grasp this economic aspect of the programme. The programme would appear to be more suitable for fourth years, and is not material to be offered to the very low stream classes.

Reaction to the game (See Appendix F pp. 360-1 and p. 362)

As only three out of all the pupils interviewed said that they did not enjoy the game, this is obvious proof of its success in terms of entertainment.

In terms of impact the fact that the pupils carried on discussing the simulation over lunch showed their involvement. Some of this discussion (5 out of 12 responses) consisted of the pupils trying to

sort out their ideas and feelings, which indicated that the effect of the simulation required the pupils to attempt some kind of immediate analysis of what happened and how they felt.

For drama teachers the actual simulation technique itself was of use. A Theatre in Education programme can be both an exploration of an issue and the conveyor of a particular teaching technique.

On one occasion in a girls' school the reaction of the girl pupils gave rise to special analysis by the teachers. Pupils react very differently to a programme, and this reaction is often to do with the social setting, academic level, sex of the pupils and the nature of the school, rather than varying performance standard by the company.

#### The Play (See Appendix F pp. 363-4 and pp. 365-8)

Whatever the pupils various views on the theme of the play, its meaning was generally understood. What did arouse comment and criticism was the presentation technique. Some of the pupils found the style of the play difficult to accept. The songs, particularly, came in for criticism, and obviously caused alienation amongst pupils. I doubt that the words were understood at the time, and the 'stop acting, start singing' technique did bewilder and amuse pupils. The more extreme characters received criticism from one teacher and a few pupils. There was a tendency for pupils to dismiss these characters as 'thick', or intransigent, rather than recognising their potential danger.

The company were worried that the play was too long, particularly for the third years. The pupils, however, made no mention of this. The form of the play excited many of the fourth year Drama Option groups, and suggested to them new forms of theatre. The Drama teachers were well aware of this opportunity to introduce different techniques of presentation to the pupils.

Being stylised the play was an extreme contrast to the 'reality' of the simulation. Possibly, this contrast did not help some pupils to make the link between the morning and the afternoon. The link was understood on a superficial level by the majority of pupils. They could see that it concerned the same subject-matter, but two teachers doubted that the ideas and experience of the morning and afternoon were sufficiently related. Certainly, the difference in the characters and the nature of the experience between the morning and the afternoon did not help the pupils to use the information from the simulation in the discussion after the play. As the pupils were not physically involved in any way there was a danger that some pupils dismissed the play, as they could not associate with it. One teacher felt that the play was actually too complex.

#### The Discussion after the play

Like the simulation the pupils' involvement left them with stronger feelings on this section. The more extreme characters provoked the most discussion. They presented extreme points of view that were easy to argue with, whereas the more ordinary characters did not arouse the pupils' interest as strongly. Those outside the main plot line, like the Stall holder, were less in demand during the discussion. (The company's reports make this clear). This was due to the fact that the character's attitudes were brought out during a long discussion with Liz, but were not revealed in any dramatic situation which would highlight their importance.

Strong characters and clear and relevant attitudes seem to be the best formula to provoke discussion. There is a danger, however, that this could lead to over-simplification of the argument, and shouting matches rather than discussion.



Follow-Up Work (See Appendix F pp. 376-384)

The schools varied enormously in the amount of follow-up work actually done. During the two tours of the programme there were only two schools which did a full range of follow-up.

It would appear that when a school makes the effort to book the company for a week, which involves them in a great deal of organisation they also try to utilise the visit to the full. This, however, carries the possibility of 'overkill', and teachers need to be aware of the dangers of actually making the pupils sick of the subject!

Where just one teacher was involved in booking the programme for a particular class, then the amount of follow-up work was usually very limited - a drama session, or a discussion. Obviously, without the backing and class time of other staff the teacher is limited to his or her own periods with that class.

Two schools used the company to introduce a touchy subject that they would not have dealt with in school. In these cases they let the programme happen in a total vacuum. The pupils felt this and wanted to carry the programme on in some way by discussing it in class or acting it out. In fact almost all the pupils felt that some kind of follow-up work was important. (See Appendix F pp. 385-6)

The answer to the problem of getting schools to use cross-curricular programmes properly is to maximise the number of week stays in schools. It is doubtful that much good or comprehensive follow up work results from the one-day visits.

The Teachers' Notes (See Appendix F p. 384 and pp. 376-384)

These were not properly used and their sheer size rather overpowered some teachers. These Notes are of most use when they become resource material for a number of subjects, not where they are used exclusively for the class that happened to see the programme.

Few teachers seemed to have treated the Teachers' Notes as resource material for present and future work, rather they have tended to use one small section, or worse, not use it at all. I got the impression that if the teachers did not use the material properly they hid it away out of a sense of guilt, and then forgot about it.

To try and combat this attitude perhaps the company could suggest that the Teachers' Notes should be considered as resource material for continual use in different subjects, and not emphasise that they were only related to the programme.

#### The effect and value of the programme

For the pupils (See Appendix F pp. 387-9 and pp. 389-91)

Few pupils admitted to any racial prejudice before seeing the programme, so they could not admit to it radically changing their views. What the programme did do is to make the pupils much more aware of the effect of prejudice in different situations. By focusing the pupils' attention on the subject, the programme made them realise that prejudice existed. By putting them through an experience of prejudice and relating it to the economic situation, the pupils were made aware of their strong emotional reactions, and their frustration resulting from their inability to change the situation.

To get even seven pupils out of those interviewed who gave positive examples of how they used the programme in arguments with friends or relations, shows the usefulness of the presentation. It would be foolish to claim that it radically altered the pupils way of life, but it obviously provoked discussion and gave the pupils ammunition to use in arguments. (See Appendix F p. 394)

#### From the teachers' point of view

For some teachers the fact that an outside group could deal with the delicate topic of racial prejudice made it much easier to deal with it internally. Also the company's method of work, could in itself be a useful starting point for discussion or practical work.

Teachers did not view the programme as something that would radically alter the pupils' prejudices, but realised that it provided excellent material to build on. However, as the follow-up information shows, few teachers used this opportunity to the full.

Why the programme was booked and by which department (See Appendix F pp 400-2)

This particular programme, with its emphasis on cross curricular work did break away from the usual syndrome of being booked by the Drama Department. Two Social Studies booked, but English and Drama Departments made up the rest. Where there is a long standing contact in a school this is usually with the English or Drama Departments out of tradition. Perhaps a strong indication of the balance of the programme and the possible interested departments, stated clearly on the publicity information, would help to break this tradition. Only continual emphasis of this sort and the building up of new contacts in different departments in schools is going to bring about any change in the present booking pattern.

The reasons why the programme was booked were very various and revealed that even with such a definite and topical subject the programme could be booked for reasons that had nothing at all to do with the subject matter.

Booking and organisation in the schools (See Appendix F pp. 403-4)

One of the major factors in helping the company's bookings, especially with this delicate subject matter, is its association with ILEA - its grant, and the article in the ILEA magazine, 'Contact'. Without this 'badge of respectability' some Head Teachers might have refused to have the company in the school.

Organisational problems in booking a programme always arise, especially for fourth-year pupils who are doing several different subjects. This is often why the teacher doing the booking uses the class he or she is working with on the day for which the programme is booked. The school



timetable frequently creates an impenetrable barrier to change or innovation. Thus in many schools any hope of joining up with other subjects, or classes, or booking the programme for a week are completely unthinkable. The lone innovator in such a school system has little hope!

It takes real co-operation and energy for teachers to arrange a week's presentation of a Theatre in Education programme in their school. It has to be a group of teachers who work together on the arrangements because of the number of classes involved. It is exactly this combination of force that can innovate, change timetables and make sure that the programme is fully and properly used. With such energy expended on solving the organisational problems, there is an accompanying determination to make sure the programme is utilised to its utmost. Cross-curricular co-operation and follow-up become part of staff philosophy from the moment of booking. (See Appendix F pp. 405-8)

When the company are in the school for a week they become part of its day-to-day activities. They are there to be talked to, and questioned. The spin-off from this is very valuable. Teachers gain a much greater awareness of the team's work, methods, aims and attitudes. Elements in the programme that worry either teachers or pupils can be thrashed out. GYPT's other activities and the work of Theatre in Education companies can be discussed. The team can begin to associate with and understand that particular school and make real contact with the staff and pupils. One-day, one-off performances are very tiring and allow no time for meeting the staff, or forming any link with the school.

From the interviews and other information gathered, it is quite obvious that where a one-week presentation of the programme in a school can be organised its return value is infinitely greater than for a one-day performance. No fewer pupils receive the programme, although fewer

schools have the chance of seeing the company. To work in depth, rather than to spread the work thinly over a wide area appears to be a far better use of Theatre in Education in schools.

### The Evaluation Model

Having completed the research the success of the actual evaluation model chosen needs consideration. The criteria used by Adult Educational Broadcasting to assess research models concentrated upon the objectives, the method and the application of the evaluation model. (36)

Objectives: "Are these clear, practicable and useful?" The objective for the application of the 'holistic' evaluation model was to see whether it would produce information on the effect of the "Race Against Time" programme. This information would range across several areas and levels, e.g. the emotional and intellectual effect; the nature of the follow-up work etc.

Although the objective was clear, the sheer range of information needed required a fairly full-time commitment to the collection of data. As the information consisted of value-judgements rather than measurements the conclusions drawn rely on balancing judgements rather than measuring effect. Thus the objective is practicable but does make definite demands and limitations.

The objective was useful for it provided a large amount of information both on the value of the model itself and, most important, on the programme.

Methods: "Are these systematic and effective in pursuit of the objectives? Are they not excessive in time and prohibitively expensive?"

The method was systematic in that I went through a definite series of moves to gain and record the material: contacting schools, interviewing teachers and pupils, writing up the interviews, gathering

in other sources of information and correlating the material.

As for the effectiveness of the method, the 'holistic' model should draw on as many sources of information as possible, the method chosen supplied a large amount of spoken, but not a great deal of written, material. More written information was available in the form of pupils' essays, but these were virtually impossible to extract from the over-worked teachers concerned. Not all the teachers were properly interviewed and more time was needed to arrange special interviews with them.

The one experiment using some form of measurement, the Thurston scale, was not a success, and produced no useful information. This was due to the nature of the subject-matter of the programme, and the style of the questionnaire I devised. Isolating questions on racial prejudice, tends to emphasise some very delicate issues, which teachers felt should not be raised in so bald a fashion as the questionnaire.

There is no doubt that the method takes up a great deal of time. The actual research in schools was spread over two months, and the writing up, collecting of written material and correlating the information took at least another two months.

To do this kind of research properly it is essential to visit schools personally and interview pupils and teachers. Obviously the correlating of the information cannot be done until all the material has been gathered and written down.

As the research takes time it is expensive, but this expense is in man-hours, and therefore wages or fees. It is not difficult to put into operation, neither is it expensive in materials.

However it takes up too much time for a Theatre in Education team to do it themselves with their commitment to continuous work in schools. It would therefore necessitate the employment of an extra person. The nature of the research does not demand that one person collect all the materials, but the interviews are probably more consistent and effective



if only one person is involved. The actual correlation and drawing of conclusions would also be better if only one person undertakes the task.

Applications: "Are these of practical value, both in the short term and in the long term? Can decisions be directly based upon them?"

The answer to these questions is definitely yes. The information from the research is applicable in a number of ways. It can discover the areas of the programme that pupils and teachers find difficult, or that work best, it can reveal failures to follow up in schools, or administrative problems of booking and so on. These can help the team both in the long and the short term.

The application of my research on "Race Against Time" helped the team to make decisions on how to improve the programme when it came back into the repertoire. The research did not necessarily suggest the changes, but was used by the team as proof of their own doubts.

When the programme was performed again in the Christmas Term 1979, certain changes had been made.

In the tour of "Race Against Time" in the Autumn of 1978, the simulation was not introduced, and the pupils were involved immediately in the action. In the Christmas term 1979 tour, the company introduced themselves and the nature of the work they were going to do.

For this latest tour the simulation had been tightened up, so that the time span covered three not four years, thus reducing the numbers of times the pupils had to go round the desks.

The play in the 1978 tour had provoked some criticism. Pupils, teachers and the team themselves were concerned that the play did not link well with the morning simulation game, and its very theatricality, use of songs, intense emotions etc. tended to get in the way of its message. It was also rather long. For the latest tour a new play had been written. It was set in a small biscuit-factory and involved the conflict between some white, female workers, a pakistani foreman, a

male worker who was an N.F. supporter, and the owner of the factory. The attitudes of the N.F. were put across less forcefully than in the first play. The factory owner linked clearly with Mr. Ward, the business man, in the simulation. One of the female workers began with strong anti-immigrant views and changed her ideas during the course of the action. The play was 45 minutes long (the other play had been an hour) and was far less theatrical. The low-key presentation and the three-dimensional characters helped to make the play a more integral part of the whole programme.

During the 1978 tour the discussion after the play had tended to concentrate upon the play's themes and its characters, rather than as a starting point to discussion on racism generally. The discussion in the latest tour was far more successful. This was mostly due to the change of play, for it enabled pupils to link their experience in the simulation to the play and to their own ideas.

These changes were not the result of my research, but the material I had gathered and given to the team did provide them with firm evidence to support their vague suspicions and doubts about areas of the programme. The pupils' quotes in the research enabled the team to gauge the kind of effect the programme was having on the pupils. Although the research was in no way a substitute for the team's own self-critical approach to their work, it did provide them with positive evidence, and a range of opinions which would not have been available from any other source.

The short-term value of the research is borne out by these alterations in the programme which the company chose to make, helping to improve the work and consequently its effectiveness in schools. The long-term value lies in the information such research can provide for future planning. For instance the value of spending a week in schools as against a day became very clear. The research can provide evidence

for grant aiding bodies on the use and effectiveness of the work in schools. The problem here, as with drama in a school, is that no measurement is possible, and the evidence is necessarily 'unscientific'.

The 'holistic' evaluation model did provide a good method of collecting and correlating information on a Theatre in Education programme. It did not demand trained expertise in educational evaluation such as scientific measurement.

The problem with the model is that it is expensive and demanding in time and therefore in wages. The only way of using the model properly would be the employment of an additional team member who can concentrate on visiting schools, and collecting information on a programme. This would need to be a full-time occupation rather than performed along with administration. The Coventry team have employed someone full-time to carry out this kind of evaluation work. The only other answer would be the use of a seconded teacher. One-off projects such as this one may be of limited value.



CHAPTER FIVE: NOTES

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## CHAPTER SIX

### CHANGES WITHIN THE THEATRE IN EDUCATION MOVEMENT



## CHAPTER SIX: CHANGES WITHIN THE THEATRE IN EDUCATION MOVEMENT

Since 1965 Theatre in Education has inevitably changed, and it has done so as a result of both internal and external pressures. Many of these changes take the form of major developments, and can be divided into the following headings:

1. The realisation of a need for the exchange and clarification of ideas on Theatre in Education and for some kind of unified voice.
2. The creation of the Standing Conference of Young People's Theatre (SCYPT), to answer these needs.
3. SCYPT's changing role and commitments.
4. The specialists within Theatre in Education drawing together to exchange ideas.
5. Changes in funding and its effect on Theatre in Education development.
6. The clarification by Theatre in Education teams of their aims; their relationship to education and their political stance.
7. Theatre in Education's relationship with the Theatre.

1. The realisation of a need for the exchange and clarification of ideas on Theatre in Education and for some kind of unified voice

During the late 1960s both drama in education and Theatre in Education in schools were developing rapidly. However, very little information was available to teachers and Local Authorities as to the nature and application of Theatre in Education and the use of drama in education was limited and not well understood. Consequently confusion was rife. For instance Gavin Bolton, in an article for the 1970 edition of "Outlook" was asking "is Theatre in Education Drama in Education?" He gave an example of the confusion that could occur: "A comment by a Director of Education when asked about drama in schools was 'We have Brian Way's company every year'". (1) This assumption that one kind of activity can replace another is indicative of the real problem these 'specialists' faced in trying to clarify their work and have it properly used.

Exactly this kind of confusion was also noted by Hilary Ball during her study of Theatre in Education in the late 1960s and early 70s.

Neither teachers nor actors are entirely sure of what they want from their liaison, apart from more money. The theatre has not yet fully grasped the nature of the role it has to play in education, and the content area of drama as it is currently understood by teachers still stands in need of clarification. (2)

Ken Robinson, who had been observing the work during the same period pointed out a general lack of clarity:

It can be seen that the existence of so much confusion in the minds of those engaged in Theatre in Education as to their purpose (and I think their identity) is no more serious than the lack of clarity in the minds of the majority of educationists about the aims of education itself. (3)

Attempting to develop this new technique, which rested uncomfortably between theatre and education, Theatre in Education companies felt increasingly isolated. Teachers were concerned at the introduction of Theatre in Education into schools and often puzzled as to how best to use the programmes, and many actors and Directors in the main-stream theatre just did not understand the difference between Theatre in Education and Children's Theatre.

In 1969 an editorial in the first edition of the British Children's Theatre Association magazine "Outlook", pointed out that some kind of 'coming together' of all these areas was definitely needed:

It seems reasonable to assume that where theatre meets children, both actors, directors and educationalists should come together to share what they know of their art, for the benefit of the children and young people involved. Aims and values should be assessed and re-assessed. Perhaps even a survey of various approaches used, views held, etc. should be made by the Arts Council so that some kind of broad unity of philosophy and intention may emerge. Certainly it is not enough to experiment in a vacuum without first examining the knowledge and variety of experiences already accumulated by others. (4)

Attempts had already been made by organisations to try and help the development of Young People's Theatre. The Council of Repertory Theatres (CORT) undertook to act as an umbrella organisation for YPT in 1957. (5) In 1969 it began a Young People's Theatre Section Bulletin to aid the exchange of information and teams such as Coventry regularly contributed to this. The National Council of Theatre for Young People (NCTYP) had started a regular Diary of Activities in Theatre for Young People "for the benefit of all those, including particularly the Arts Council Young People's Theatre Panel and foreign visitors, seeking this information". (6)

Companies working in Young People's Theatre and Theatre in Education had met in 1967 for a One Day Discussion. One of the reasons



behind this gathering was that "Co-operation and liaison between all members of CORT working in Theatre for Young People was felt to be essential". (7) This early meeting, however, was concerned with practicalities and not so much with the exchange of ideas. Discussion arose on the overlapping work of different specialist companies; low standards; the need for specific clauses in the Repertory contracts; fees for extra work and the need to encourage writers for this area. (8)

By 1970 the YPT and Theatre in Education movements were gaining strength and showing some unity of purpose. As a result of a confrontation with the CORT executive by four YPT delegates, led by Caryl Jenner and Brian Way, it was agreed that a YPT sub-committee of CORT should be elected. The election took place on 14th March 1970. This new sub-committee represented the interests of Young People's Theatre, Theatre in Education and specialist companies such as POLKA. (9)

Over the next few years the sub-committee dealt with some very important practical matters such as the negotiating of the new Equity Theatre in Education contract, which acknowledged and allowed for the totally different working schedule of most YPT and Theatre in Education companies.

However, the debate on the real nature of Theatre in Education work and its difference from YPT and Children's Theatre had not been tackled on any large scale. The fact that there was a difference was made obvious at the International Children's Theatre Festival in 1971. The performances and discussion at this Festival opened up various questions, such as "What kind of entertainment do children want? What is suitable for them? How can it be improved?" (10) In attempting to answer these questions a sharp division amongst those present became very obvious:

Roughly, they comprised those who favoured the traditional approach to children's theatre; story-telling, simple language and controlled participation - versus the more experimental use of realism, improvisation and not 'talking down' to the kids. (11)

Yet it was not until the National Festival of Young People's Theatre in 1973, held in London, that the quality and clarity of good Theatre in Education work fully emerged:

However, as the Festival wore on, and the more mediocre programmes had to stand up to comparison with some more exciting work from the established companies, bigger questions were asked about aims and methods.

What emerged was that the Coventry and Bolton teams seemed to be the only ones who had a very clear idea about what they were trying to do and where they were trying to go. Their convictions showed in their presentations. (12)

This, however, was not enough. The Belgrade Theatre in Education Report commented on the Festival:

The most obvious fault of Theatre in Education nationally that became apparent at the Festival, is the lack of unity of purpose. It is still unfortunately, not possible to talk of Theatre in Education as a movement. (13)

To attempt to improve on this situation and to aid the contact between Theatre in Education teams, a series of meetings were organised by various Theatre in Education companies. To these all the Theatre in Education teams in the country were invited. This gave Theatre in Education teams an opportunity to begin discussion in depth on the nature of Theatre in Education work and its relationship to education. As a result of this series of meetings The Standing Conference of Young People's Theatre (SCYPT) was formed.

## 2. The creation of the Standing Conference of Young People's Theatre

The need for SCYPT was unanimously agreed at the Leeds Symposium in 1974. This gathering was the first which really attempted to bring together those inside and those outside the Theatre in Education movement, for it continued over the weekend with a two-day Conference for Local and Financial Authority representatives. Time was set aside during the week to work out a method of approach to these representatives, and a way of presenting Theatre in Education and its particular needs.

The emphasis of the Symposium itself was to be on "sharing and comparing experience, and exploring together our common needs at present and in the future". (14) The areas chosen for discussion are indicative of the fact that Theatre in Education teams were attempting to grapple with the more fundamental problems of Theatre in Education rather than with the practical day-to-day affairs. The issues to be raised were:

... relationships with teachers, authorities, children and so on; the internal organisation of groups; the uses and abuses of participation - a specifically practical session this; financial and union status etc. A most important aspect of these sessions also, will be an attempt to investigate common ground, and move by the end of the week towards a definition of a Theatre in Education and some coherence within the movement. (15)

Over the past two years Theatre in Education teams had become increasingly aware of the need to establish a more formal co-ordinating body for its activities. Once having voted to actually set this organisation up the teams had to define its policy. This was set out as:

The aim of the organisation is to encourage the improvement of current artistic standards in Young People's Theatre and Theatre in Education in the devising, writing, designing, directing and performing of work for young people. It will also represent YPT/TIE companies in Great Britain and liaise with other appropriate bodies, especially those concerned with the growth of drama and Theatre for Young People. (16)



This dual function of keeping member companies in touch with each other and of promoting the work on a national scale was to present continuous problems over the next few years.

The idea of SCYPT was encouraged by the Gulbenkian Foundation, which offered £9,000 for three years after which the organisation should become self sufficient. After further conferences at Leicester and Peterborough SCYPT finally came into being in 1976.

It was to be run by a committee elected from the members. A new committee would be elected each year at the AGM. An important part of their work would be the organisation of the annual Conference. A base theatre was to be selected each year, which would take on the responsibility of collecting and sending out SCYPT information, and the Newsletter.

A constitution was drafted, much discussed and eventually ratified. This constitution set out a whole series of aims, which are worth quoting in full:

OBJECTS The advancement of education of young people through the theatre and dramatic arts and in furtherance of the above but not otherwise:-

- (a) to encourage and promote the creation and presentation of programmes in schools youth clubs theatres and in the wider community which will stimulate and be of benefit to young people.
- (b) to arrange the collection collation and dissemination of information in the field of theatre for young people.
- (c) to provide guidance information and other assistance to organisations institutions authorities and persons working in the field of theatre for young people particularly to raise current artistic standards.
- (d) to consult and co-operate with or make representations to Central and Local Government and International National and local organisations to do all lawful acts and things as are incidental to the attainment of the primary Objects of the Conference and so far as may be necessary

or desirable to do such acts and things in collaboration with any other Body person Constitution Authority or otherwise.

- (e) to foster promote and increase the interest of young people in the theatre and dramatic arts.
- (f) to receive hold administer and raise funds for the use of the primary Objects of the Conference. (16)

The Constitution's principal aim places education as a priority and defines theatre and dramatic arts as the media to be used. This would appear to place the members of SCYPT outside the area of pure entertainment. Yet object (a) opens up SCYPT membership to companies who use this educational aim in all areas of the community, and in spite of the qualifying phrase: "be of benefit to young people", this means that community theatre companies must be considered. Many Community Theatre teams spend a lot of their time performing to young people.

The collection and dissemination of information is an essential role for SCYPT. The CORT and NCTYP bulletins were incomplete, and by 1976 there was an increasing demand for information about Theatre in Education from those outside the profession.

The guidance role in clause (c) is interesting, for it means that SCYPT takes upon itself the role of 'specialists' having particular skills and knowledge to offer. However, the raising of artistic standards might be difficult to achieve by such means for it might entail judgements and criticisms and in which case - who judges who?

The external role of consultation and co-operation in clause (d) places SCYPT in the position of possibly working as a pressure group to forward the aims of SCYPT and therefore the aims of its members. Bearing in mind that the actual membership could prove to be very broad, the representation of interests might be very difficult.

Clause (e) is interesting considering that many Theatre in Education companies have denied that they were in any way involved in promoting an interest in the theatre. For instance Fred Hawksley of Coventry Theatre in Education commented on the insistence by both the Belgrade Theatre Directors and the Authority that the team should do a show in the main house: "They say its essential for children to have a theatre experience, I don't disagree, I just don't think its our job to give it to them."(17)

However, SCYPT was set up with the intention of following these aims, and yet these very aims were to prove increasingly difficult to fulfil and were to cause a great deal of internal conflict.



### 3. SCYPT's Changing role and commitments

Once SCYPT had begun to function as an organisation the nature of its membership became a concern. The SCYPT AGM in May 1977 passed this motion:

To broaden the basis of SCYPT membership beyond the confines of TIE to enable SCYPT to be more representative of young people's theatre. This movement was also reflected in the relationship between SCYPT and TACT. The meeting agreed that 'though forms and venues were different, there was a common thread in attitude to content'. (18)

TACT stands for The Association of Community Theatres, and by recognising a close link with this organisation and widening its membership, SCYPT was moving away from its origins: the coming together of those teams concerned specifically with Theatre in Education. This move, however, was also a clear indication of the way Theatre in Education itself was developing, for companies were beginning to include such community venues as Youth Clubs in their schedules, whilst still retaining their particular method of work. (19)

As SCYPT established itself, it turned outwards to develop liaisons with various groups and organisations. Between 1976 - 1979 contact was made with TACT, NCTYP, BCTA - NADECT, ACA, CORT, Equity, ITC, the National Council of Drama Training, NADA, the Afro-Asian sub-committee and the Regional Arts Association. (See Appendix G for an explanation of these acronyms). SCYPT had formal representation on TACT, ITC, NCTYP and Equity.

The SCYPT committee became aware of the need to inform the public of their activities and to make sure that their members' work was correctly reported by informed observers. An ill-informed article in "The Stage" sparked off action by the committee who invited the editor of "The Stage" to a committee meeting. As a result of this meeting they were sent a list of reporters usually used by "The Stage". This would enable teams to send out information on TIE/YPT programmes to

their local reporter. The committee also decided to send out press releases on SCYPT committee decisions. (20) However, they showed a reluctance to offer an open invitation to reporters. They stipulated to "The Stage" that if that paper increased its coverage of TIE/YPT work and found someone particularly interested in covering it, "then, the committee might be willing to invite them to a future SCYPT Conference". (21)

It was not only the press who were ill-informed about TIE/YPT work but also the members of the International organisation for theatre work with children: ASSITEJ (See Appendix G). SCYPT members felt the need to create a stronger liaison with this group, and during the SCYPT Cardiff conference in 1977 a resolution had been passed, "that SCYPT assumes responsibility for the British Centre of ASSITEJ". (22) NCTYP had objected to this suggestion as the bodies present at the SCYPT Conference were not totally representative of those contributing to NCTYP. It was discovered that the British Centre committee should be elected from the representatives of NCTYP, and until this organisation's AGM a caretaker committee was appointed. SCYPT had two representatives on this committee, which undertook to compile a report on TIE/YPT activities, part of which should concern the work of SCYPT member companies. The Caretaker Committee suggested that SCYPT might wish to send a representative with the British delegation to the ASSITEJ General Assembly in Madrid in 1978. This was agreed in principle, and eventually the new SCYPT Professional Officer attended the Assembly. (23)

In 1976 SCYPT began a Newsletter to facilitate the exchange of information. The committee recommended that "it should be seen as an outward-going publicity and information service." (24) However the Newsletter also became subject to SCYPT's continuous problem of how to reconcile the desire to advertise itself outside the movement and the need of its members to discuss and explain their work amongst

themselves. By 1977 the Committee pointed out that in spite of this aim, the Newsletter "is slowly evolving into a general news forum, and companies are using it to report on general internal developments and planning". (25)

To aid the dissemination of information about TIE/YPT work a SCYPT Journal was started with a £1,500 grant over three years from the Gulbenkian Foundation. The aims of this Journal were:

To provide a forum for general discussion of areas of specific interest to TIE/YPT with a view to

- (a) promotion of the movement through publicity;
- (b) more thorough discussion of the aims and progress of the work than is currently available;
- (c) extending the links of the movement with fields of allied interest and corresponding groups abroad. (26)

The Journal editorial committee consisted of four SCYPT members, two of whom were not involved in professional TIE work in schools, but had experience of it. Ideas for the Journal were requested from the members of SCYPT but this brought a very low response. The committee for the Journal planned that articles were to be on a commission basis from contributors both currently working inside the movement and those with a legitimate interest in the work. By 1978 three volumes of the Journal had been published. Each of these presented TIE and Community Theatre programmes but did not offer any major articles to open up debate on the work. In May 1979 the SCYPT committee were concerned at the fact that the Journal was losing approximately £500 per issue, and began to discuss its format and the nature of the editorial Board. The committee decided that the fourth volume should go ahead, and that a change of editorial Board should be considered, although this did not mean that the present Board would necessarily be replaced. The committee also suggested that the SCYPT membership should decide on the future role and function of the journal. The membership were invited to make statements as a group, or individually, explaining how they, as an editorial board, would like to see the Journal functioning. (27)



Considering the response to a similar request in 1976, it is questionable whether ideas will be forthcoming from the membership.

In 1979 the SCYPT Journal represents the only publication dealing exclusively with TIE, YPT and Community Theatre work, and offering informed information and comment. It is, therefore, a very important part of SCYPT's fight to explain itself to those outside the movement.

In addition to promoting the interests of its members the SCYPT committee had to organise the annual Conferences. These provided an opportunity for companies to meet and discuss ideas and problems and were essentially inward looking. The nature of the rest of SCYPT's work was not, and the quantity of administrative work and the need to look for more funds laid a heavy burden on the committee. The possibility of employing a Professional Officer to take over this work had been discussed from the outset, for it was felt that the more successful SCYPT was the more impossible it would be to run. The main problem was that there was just not enough money to employ a full-time worker for a long period. (28) SCYPT members were sure money could be found from such sources as Television, The Arts Council, Regional Arts Associations and Charity organisations, and when the Gulbenkian funding finished in 1979 new sources of money were essential. The SCYPT AGM in 1977 decided that a fund raiser should be employed for a limited period, but that its role was very much as a Public relations figure, and that he or she must represent TIE/YPT externally with the advice and help of the SCYPT committee. (29) This dual function was to present the Professional Officer with some difficulties and lead to SCYPT re-examining its basic priorities and aims.

The recommendation passed by the meeting in 1977 was to spend up to £5,000 of SCYPT funds for the purpose of employing a fund raiser. After an additional £2,000 was offered by the Gulbenkian Foundation a Professional Officer was eventually appointed in March 1978. Not all

this money was for the salary of the officer, but for office and travelling costs and so on!

Over the next six months the Professional Officer attempted to raise money for SCYPT, but due to the economic situation, and the nature of SCYPT itself, little money was forthcoming. The Arts Council could only fund producing bodies, and SCYPT was non-producing, therefore it could only offer a token support of £500. The Scottish and Welsh Arts Councils were prepared to support Conferences inside their areas. The Professional Officers other activities included representing SCYPT on the appropriate Committees of NCTYP, and of NCTYP on ASSITEJ etc. She also acted as an 'information clearing house'. (30)

In her report the Professional Officer presented some solutions to problems she had encountered:

I believe that this representative function is essential to the maintenance and development of SCYPT. However I believe that this function could be better served by giving the base Theatre secretary a 'Sabbatical Year'. The advantage of this are threefold:

1. It avoids the over-duplication of two people with two addresses serving broadly similar functions.
2. The base theatre Secretary is part of a company, thereby deriving the benefit of company support and the sounding board of another 6-10 persons for his ideas.
3. The job security of the Professional Officer is minimal. Were the job a sabbatical leave this problem would be solved. (31)

During a discussion on these points the Professional Officer asked the committee to consider a basic question, which seriously affected the nature of her job:

SCYPT must decide exactly what it is. The term forum seems accurate, but what is the nature of this forum. Is it purely internal or could it include the views of external bodies ... e.g. teachers?

Once the nature of the forum has been decided, it is up to the committee to decide how best this forum can be served. (32)

The committee considered that the nature of SCYPT and its principle aims were adequately set out in the constitution. It existed as a forum for discussion about the work through the Annual Conference. However, they decided that the principle function of the Professional Officer "was to raise money to facilitate that Conference".

(33) In answer to this, the Professional Officer pointed out SCYPT's basic dilemma. The main draw\_back in raising money for the organisation was that it only benefited its members, and "such organisations were expected to be funded from the membership". (34)

After further discussion the Professional Officer resigned, and the committee had to decide what to do next. They considered that as companies were able to raise money for their work on an individual level, it should be possible to generate outside finance for the umbrella organisation which represents these companies. (35) The committee appeared to have avoided the major issue, that SCYPT is non-producing and only benefits its members, and therefore outside financing would be hard to find. Peter Brinson, of the Gulbenkian Foundation, suggested that as Local Authorities and Regional Arts Associations now held TIE in much greater respect the committee should perhaps look to these statutory funders for help. The committee agreed on this suggestion and re-considered their present position:

What in essence we are asking the statutory bodies to do is recognise and acknowledge the work, and then to help raise the standards of that work through an agency like SCYPT. The appointment of a Professional Officer has led to a great deal of confusion amongst the membership - her roles had become blurred, and as the organisation had grown she had concentrated more on representing SCYPT externally and taking over duties that previously had been the province of the central committee or sub-committees, rather than concentrating on fund raising to further the aims of the organisation. The Professional Officer's report casts doubt on the wisdom of her appointment. - Do we need a Professional Officer at all? (36)

The dilemma caused by the growth of SCYPT and the Professional Officer's role, opened up the question of SCYPT's priorities. At



the Leeds Conference in September 1978, the feeling had been expressed that SCYPT ought to be an internal/introverted movement concerned with the work in theory and in practice. Then in February 1979 the Belgrade, Coventry TIE team withdrew from SCYPT. One of their reasons for so doing was the change in SCYPT membership, and its effect upon the nature of the organisation:

It is a fact that SCYPT is now an organisation made up of companies from very different geographical locations, with various aims, objectives, work methods and policies which are so diverse that as a consequence useful and constructive interaction and exchange of ideas becomes impossible at any meaningful level. (37)

The company hoped that their withdrawal would "trigger of healthy, questioning debate". (38)

This is exactly what happened for at the SCYPT AGM in May 1979 the organisation's priorities were the main discussion point. Two opposing suggestions were put forward. The Ludus and M6 companies presented the argument for SCYPT turning inwards:

... to consolidate similarities within member companies. Good work often makes for better representation to outside bodies. There are other organisations to cover the external function that SCYPT has been covering, so SCYPT must fulfil a separate function. SCYPT must speak the common language of the theory and practice of our work. We must be prepared to accept schism - but we cannot afford to be isolationist to the point of ignorance - we only want to be limited in our aims for ourselves. (39)

Gerald Chapman of the Royal Court Young People's Theatre scheme, argued for the opening-out of the organisation. He expressed his unhappiness with SCYPT as it stands today:

It was originally set up to represent our work in the face of hostile criticism. SCYPT is enmeshed in the trap of educational establishment, maintaining self imposed orthodoxies. At present SCYPT was functioning with a blinkered, inward looking attitude. There seems to be an inherent suspicion of mainstream theatre, and SCYPT seems to glory in an isolationist attitude. (There is) ... a need not to limit membership (as in the M6 motion), but to expand it to encompass many more types of groups (ethnic groups, minority groups, feminist groups etc) so that the organisation can have more teeth. Most professional organisations seem woefully ignorant of our

field of work - Equity, ACGB, LEAs, RAAs etc. But they have the power and the money and it would be part of SCYPT's job to educate them. As companies we must, of course, maintain the debate one with the other but to fractionalise is reactionary. SCYPT must create a power base for the whole movement and not just a single minded orthodoxy.

Both points of view were discussed, and finally this motion was passed:

This AGM is of the view that SCYPT should drop its external functions, which are overburdening the organisation, and concentrate its energies on the internal functions, i.e. the development of the work of member companies. (40)

Several changes to the Constitution were passed to effect this.

For the majority of the representatives at the AGM (13 for, 3 against and 1 abstention) the turning inwards was the solution to the problem. SCYPT was now to drop its representation on NCTYP, ASSITEJ and Equity, and would not now try to get together with TACT and ITC. Yet, they would try to encourage members of these organisations to join SCYPT. Although this move might appear to solve the internal/external conflict, it would not settle the broad range of the membership which had concerned the Belgrade team. Therefore, internal discussion on work theories and problems would still suffer from too broad a range of methods of work, and might not be very fruitful.

The AGM felt that the pressure group role should be left to the Union, Equity. However, SCYPT was no longer to be represented on the TIE Equity sub committee. Thus, although company members who were on this committee could voice individual opinions, there would be no one to represent a coherent, overall policy for the TIE/YPT movement.

Paradoxically, SCYPT's move inwards to strengthen itself might actually weaken the TIE/YPT movement as a whole. For these teams rely on external organisations to aid their development: The Local Education Authorities, Arts Council and Regional Arts Associations for funding; the teachers and organisers at the various venues to understand

the work and the use of the programmes presented. It is possible that only through the dissemination of information outside the movement and the pursuing of a pressure group role presenting a strong unified policy could the movement hope to survive successfully.

This internalisation could also affect SCYPT's ability to raise funds. The Professional Officer, after six months' work, advised the committee on the problem of raising money. This problem might be infinitely greater if SCYPT is to provide no outside service whatsoever.

Chris Vine of the Greenwich Young People's Theatre strongly supported this internal movement. He pointed out that because of the way SCYPT is set up at the moment the members do not have the time to sell TIE to the outside world. His view is that:

The best way to sell yourselves is to make the standard as good as possible, and for individual companies to deal with the authorities on that basis. It is the classical mistake of a lot of funding to feed it in at the wrong end - for administration, or paying for research - yet there is no money to actually do the work. The other big problem is if you put the emphasis on going out selling TIE and you get interest, what do you do with it. Already a problem has arisen with people in Higher Education wanting to bring students to Conferences. (41)

The decision to turn inwards to raise standards and sell TIE by this means appears to disregard the need for a communication channel between the movement and those to whom they are selling. Without this communication it is possible that the hostile criticism, which met TIE in its early days could easily return. Concern about how to use the interest once it has been raised implies this interest will necessitate a great deal of extra work on the part of the teams. I would suggest that any extra work it may cause would bring real returns in terms of understanding and support. In fact not to attempt to raise interest appears to disregard TIE's interests both in the short and in the long term.



#### 4. Specialists within TIE

Over the past few years more TIE teams have developed the maturity and self-critical ability to realise their own limitations and to see the benefit that a specialist could bring to the company. This move has been particularly noticeable in the employment of designers and musicians, some of whom have joined a team as a full member sharing in company decisions and programme structure.

Just as the actor/teachers felt the need to come together and talk about their work, so have these designers and musicians. The SCYPT Conferences have helped this development and offered an opportunity for these specialists to meet and talk. Out of this grew the first Designers Conference, as Roger Bourke explained in the SCYPT Journal:

Conceived out of the Aberystwyth Conference, and nursed into existence through the very active support of Peter Brinson and the Gulbenkian Foundation, the SCYPT Designers' Conference finally emerged at the Key Theatre, Peterborough on April 12th 1977. Seen as an opportunity for Designers within the Movement to meet and exchange ideas for the first time, it was very definitely intended, not as a separatist movement, but as a means of providing another service within the SCYPT Organisation. (42)

From the discussions at the Conference grew a clearer understanding of the specific problems of design for this area of work, and the realisation of a need to improve certain elements. The Conference elected a working party to explore a number of the ideas that emerged during the day. These consisted of the creation of a data information service; the investigation of the possibility of teams obtaining designers through job creation and 'design fellowships'; the establishment of research grants to fund research into specialist technical areas, and to look at ways to promote design generally e.g. through exhibitions and the SCYPT Conferences. (43)

From this also grew the Designers Scheme, backed by the Gulbenkian Foundation, which would help teams to employ a designer, who could not normally afford to do so.

The Musicians began a similar process and set up a Conference for musicians involved in the work. This took place on 20th May 1978. The aim of this Conference, and the Working Party which came out of it was:

We weren't aiming, as the designers had, at the inclusion of a musician in every team but more at 'opening out' and demystifying music so as to extend the possibilities of its use in TIE and YPT. (44)

The Gulbenkian Foundation also backed this Conference. From this meeting a number of suggestions were to be taken up by the working party such as the need for a list of musicians who could help teams; the need for Regional Music workshops; the possibility of enabling companies to employ musicians; and possible ways of introducing music training related to Community Theatre requirements in Colleges or Drama Schools. (45)

The fact of specialists within the Movement forming their own demands, making specific proposals and developing their own philosophy within the context of the work is indicative of how inherently different the work is from any other form. It makes very specific demands and requires special skills, many of which can only be learnt once a specialist has started to work within the team.

5. Changes in funding and its effect on TIE development

Since Theatre in Education began some major shifts have occurred in the nature of its funding. Only a few companies have had the fortune to receive constant, rising funds from a small number of grant giving bodies. Such companies as Leeds and Coventry have received steadily increasing grants to meet inflation from the Arts Council and the Local Authority. (See Appendix B). Both these companies have a good and close relationship with schools, continuity of personnel and have maintained a high standard of work. David Morton, the Leeds Drama Adviser commenting on the work of the Leeds TIE team said: "The standard of their work is very high. I have seen the Belgrade and Nottingham companies, and the quality of the Leeds team is as good." (46)

Only two full-time TIE companies are virtually fully funded by the Local Education Authority. The Cockpit team's salaries are paid by ILEA, on the Lecturer Grade One and Grade Two for the Director of the team; and the Edinburgh team are drama teachers seconded to do the TIE work. Of the other teams funded by the Local Authority all combine teaching in schools with TIE programme presentation on only one or two days a week: Aberdeen, Clwyd and DRED are really Drama in Education teams, the latter two companies insisting on this definition. (47)

At least two teams receive Local Education Authority salaries for only part of the company, the rest being paid for out of Arts Council grants, fees etc. For instance the Lancaster Theatre in Education team, which began work in 1975, receives four Burnham Scale 1 secondment salaries for the Actor/teachers. However in the first year the Director, stage manager and part-time secretary were paid for out of a lump sum from the Libraries and Leisure Committee. This area of funding has now been transferred to Education and the Arts Council. (48) In this case the dual nature of the funding does not appear to have affected the democratic working of the company, although the Director represented the company to official bodies. The reverse of this funding situation



can be seen with the Watford Theatre in Education company, where it is the Director and the Assistant Director who receive Lecturers salaries, through Cassio College. The Watford company are paid from the income created by charging schools, and the grants received from the Arts Council and the Local Authority. In this case the difference in salary scales between the Directors and the company is very distinct, the company being paid at Equity rates, and employed on a contract for a certain number of months only. A feeling of 'them' and 'us' management and workers, has developed, leading to a lack of commitment on the part of the actor/teachers, and a hierarchical management situation. The result of this is poor work, and a fairly quick turn-over of personnel.

(49) This particular problem has not always arisen at Watford, but there is no doubt that the split nature of the funding, can make things worse rather than better.

In 1975, John Greateorex, drama adviser for Powys, predicted that: "Within ten years a company ... run by the authority, will be a normal part of education services." (50) In the present economic climate it is highly unlikely that this will occur. Theatre in Education teams are a fringe benefit for most Authorities, and when millions of pounds must be cut from the Education budget, a Local Authority is much more likely to reduce or cut their grant to a team. In spite of the economic situation the Wakefield Education Committee initiated a Drama in Education project in 1977. They originally envisaged it as a team of four teachers on permanent contracts responsible, through the Drama Adviser, to schools in the area. Two appointments were made: the Team, and Deputy team leaders, and then the economic cutbacks meant there was no money to employ the rest of the team. The two people appointed decided to go ahead, and as a team of two they offered Theatre in Education programmes to schools as well as giving support to on-going drama work. By September 1978 they had a technical assistant

- : . . . . . Work Experience scheme. By March 1979 two

new people had been appointed and were to begin work in the Summer.

(51) This particular example proves that where an authority recognises the importance of the work, ways can still be found to create a Drama in Education or a Theatre in Education team.

Over the past twelve years, grants from Education Authorities have risen, although in some cases by very small amounts.

Yet the proportion of their spending compared to the total education budget is very small indeed. For the financial year 1971/2 the DES Awards to voluntary organisations, which includes some of the Theatre in Education teams, amounted to £108,000 for England and Wales. Yet the total expenditure on Junior and Secondary School education for the same period in the same area was approximately £1,191,000,000. (52)

The Education Authorities are not moving towards taking over the responsibility of supporting Theatre in Education teams, and it seems very unlikely that they will be doing so over the next few years. Yet the other major funding body for Theatre in Education, the Arts Council, suggested exactly that in its 1974 policy statement:

... it seems reasonable, as a guide, to suggest that in general the cost of work for children and young people within school hours (whether in the school or in the theatre) should be sought from the local education authority, and that subsidy for work presented outside school time should be sought from both the Arts Council and the local authority. (53)

The Arts Council Children's Theatre Working Party Report estimated that the 1977/78 expenditure by the Arts Council, Local Authorities and the Regional Arts Associations was in the region of £1.5 million for theatre for young people. Of this sum it was estimated that the Arts Council provided 46%, the Local Authorities 40% and the Regional Arts Associations 14%. (54) The proportion is not too imbalanced.

From 1974 to 1978 the actual number of companies performing for young people has increased greatly, but the increase in the Arts Council expenditure on this area has not kept pace with inflation. In 1973/74

the grant was £594,000 by 1977/78 it has risen to £700,000, an increase of £106,000 or 18%. However inflation over the same period was much higher. See Appendix H for a detailed comparison of the Arts Council spending on Drama in 1974/75 and 1977/78.

The end of the earmarking of grants for young people's work in the total Arts Council subsidy to the Repertory theatres has actually had a detrimental effect. It has not closed companies, (see p. 137) but it has reduced the proportion of grant spent on young people's theatre work by the various repertory theatres from 13.8% in 1973/4 to 12.5% in 1977/78. Thus, since the end of earmarking there has been a 10% drop. (55)

In 1977 the Arts Council were funding 20 Theatre in Education companies attached to repertory theatres, 12 specialist companies and five others, plus 15 alternative theatre groups, doing Community Theatre for Children's work. Out of the 90 companies actually doing work for children in 1977, the Arts Council was funding 45 of them. The criteria for giving grants were the standard of work, the administrative ability of the company and whether the company was meeting its objectives.

Some of the funding responsibility for regional companies has been passed on to the Regional Arts Association by means of devolution. A company can be transferred to this funding if the Arts Association, the Arts Council and the client company agree. The Community Theatre group, Second City, have now been devolved in this way, but no companies concentrating solely on Theatre in Education have changed to this form of funding. (56)

With the Conservative cuts in the Arts Council grant, there is no way it can continue to maintain steady increases to meet inflation, It must have approximately 22% increase in 1980-81 just to keep pace with its present commitments and meet inflation and wage settlements. This would take it from just over £60 millions to £73 millions. However, the reductions in subsidy for this year may



mean that the Arts Council has to withdraw its grant in aid to one of the major Opera or touring companies. (57) It is very doubtful therefore that any real increases in grants to the smaller touring companies and Theatre in Education groups will be possible. Yet the rise in VAT to 15%, the increase in petrol prices, and the annual re-negotiation of wages has meant that present grants no longer cover costs adequately.

The Arts Council is well aware of its inability to meet all the demands made by the Companies working with young people. They suggested that "The problem of adequate subsidy is likely to remain in respect of Young People's Theatre as in all areas of the arts. Therefore it is vital that money should be sought from as many appropriate channels as possible." (58) Companies certainly have made an effort to tap any and every source. The Greenwich Young People's Theatre, with its large range of activities, has received money from such sources as: the Community Relations Commission, the ILEA Youth Service, the Committee for Racial Equality, the Arts Council new play grant and the London Schools Drama Association. This is in addition to their usual larger sums from ILEA and the Local Borough. (59)

Companies doing some Community Theatre work also add to their income with box office returns, or fees. Yet charging schools for Theatre in Education work is very undesirable, and against most Theatre in Education companies' policy. (60) There are curious pockets to be found in local authority funding, the major one being the Leisure services. The Serpent Theatre company received money from the National Playing Fields Fund in 1975. This kind of discovery requires ingenuity, a knowledge of the nature of local authority funding divisions, and the right kind of presentation to offer at the right time. The amounts raised in this way are usually very small and are often granted for that one occasion or programme only; thus giving no continuity or

security. Grants from industry are very rare indeed, and these are usually granted to Community Theatre or touring companies rather than to Theatre in Education companies. The Solent Company, who do no Theatre in Education work but do work with young people, received money from Duplex, and Esso. To raise even small sums of money in this way, takes a great deal of effort for very little, if any, response. When attempting to raise funds in this way for a new touring company in Inverness in 1975, we had no luck at all. This kind of funding is much more likely to be offered to the large and prestigious organisations such as the Scottish or Welsh Opera Companies.

One of the Trusts, which has helped Theatre in Education a great deal over the past few years is the Gulbenkian Foundation. Its support of SCYPT in all its activities has been explained, but it has also recently launched a Theatre Writers Scheme, for which it has allocated £10,000 for 1979-80. This scheme allows the attachment of a writer to a SCYPT company for up to six months. The Gulbenkian aid has sometimes taken the form of a three-year diminishing grant. This kind of grant was offered to the Everyman Priority Community Theatre Project in 1973. In this instance the Gulbenkian also contributed a lot to the overall philosophy of the project. Peter Brinson, Director of the UK Branch of the Gulbenkian, described this new development:

This last element was fairly new for us, and reflected major policy revisions which had taken place since 1972. One result was to shift the emphasis of the Branch's work much more towards social change and social action. (61)

With this new policy it is perhaps no surprise that the Gulbenkian Foundation should have found the Theatre in Education movement worthy of support. It has recently offered a grant to the Theatre in Northumberland Schools, which was formed with money from the Man Power Services Commission in 1977. When this funding ran out the company managed to keep going by obtaining grants from the Foundation and

Northern Arts, the City Council and several District Councils. It offers its services to schools and the community giving priority to rural areas. (62)

For all its desire to support the Theatre in Education and Community Theatre movement the Gulbenkian Foundation can do little to finance the work now in progress, and in spite of all difficulties new schemes have emerged. Paul Harman, the original Director of the Priority Everyman scheme, has started a new project called the Merseyside Young People's Theatre Company. This helps to fill the gap in Merseyside, where no Theatre in Education company now exists. The Merseyside project is "to satisfy the considerable demand for theatre performances in infant, junior and lower secondary Schools". (63) Most of its funds will come from the Merseyside Arts Association, which has allocated 40% of its drama budget for 1978-9 to the company. However, the company has decided to charge schools at a rate of 25p per head; if it did not do so it could not function. The nature of the work is children's theatre rather than theatre in education performing to an audience of 100 to 200 children.

New Theatre in Education schemes can have a very hard time surviving if they have to rely on the two main grant giving bodies: The Arts Council and the Local Education Authority. Plymouth Theatre in Education company formed in January 1975 with funds from the Arts Council Pilot project has had real problems trying to keep going. Since it began work its director, Simon Dunmore, has had to dissolve three teams, only having sufficient funds for half a years work at a time. The company managed to provide a free Theatre in Education service to schools in Plymouth, but were faced with the problem of having to earn more money by charging schools they visited in Somerset and Cornwall. Against this was the fact that they did not want to get too far away from their roots in Plymouth, and they wanted to avoid



the "mire of collecting bits and pieces of money from schools and community services". (64) In spite of these aims no substantial increase in funds was forthcoming, and by 1978 out of the 21 months possible work, the company had only managed 38 weeks. By 1977 the total grant amounted to £6,000 which was not enough to cover salaries let alone overheads and production costs for a proper year's work. The key to the company's survival was their involvement in main house productions, with Simon Dunmore directing. At these points the main house took on the Theatre in Education's company salaries for a period of 5 to 6 weeks. Although this move helped the company to survive, it played havoc with the continuity of their work in schools. To try and bring in more money the Local Education Authority indicated that they might be willing to let the company charge schools. However, the company were very much against this move, because it believed in Theatre in Education as a free service to schools. This is how it was set up originally, and in the first year the Chief Education Officer had stated that the Authority had managed to establish the "principle of Theatre in Education in Plymouth". (65) Yet the principle of Theatre in Education is continuous work in schools and a close liaison between the team and the teachers. The LEA has not established the principle of Theatre in Education, and by underfunding it is not even giving Theatre in Education a chance to become a useful service.

The only new source of funding for Theatre in Education and Community Theatre work in recent years is the Man Power Services Commission. Set up by the Labour Government in 1975 to help curb unemployment, it has become a major factor in the creation of several new companies and a method of saving other companies from closure. The Citizens' Theatre was able to begin its Theatre about Glasgow, as a Community Theatre scheme with Man Power money, in 1976. Without this source the company would have had to close down until the money came

through from the Local Education Authority for the team's work in schools. The Leicester Phoenix Community Company was supported by £32,000 from MSC for 1978-9. The Harlow Community Theatre team was set up in 1978 with MSC support, and has now reached the stage of seeking other funds. The Man Power money is essentially short term, providing money for one, or at the most, two years' salaries. Yet a large number of schemes from Theatre in Education to Community Arts work got under way with this funding. Not all of them will survive when MSC ceases to provide money, and with the Conservative Government's cuts MSC will have far less money to offer. The 'temporary programme', which provides 12 months employment for adults over the age of 19, is to be cut back from £84 millions to £42 millions. (66)

The danger with this kind of funding is that a newly formed company can create a new audience, and answer a real need in the Community. Yet, unless other funding is available at the end of the MSC period, the company will close down, and the Community will be left with nothing.

In some cases the MSC money has helped to start companies which survived after the end of the Job Creation scheme. One of these is Action PIE - Projects in Education in South Glamorgan. The first phase of the Job Creation scheme was to explore the demand for Theatre in Education in Primary and Secondary schools in the area. Within the year the team completed ten projects and built up an enthusiastic following. The new MSC money extended the work into Youth Clubs. The company were well aware of the need to gain support from the Local Education Authority once the MSC money ran out. The company were fortunate to be in Wales, for the Welsh Arts Council has a policy to try and develop a Theatre in Education team in every County in Wales. (67)

By September 1978 the company had managed to negotiate new funding. The Local Education Authority would provide wages and premises

up to one third of the total cost. The Welsh Arts Council and the South East Wales Arts Association would give grants for wages and revenue up to two thirds of the total cost. The LEA devised a Theatre in Education salary scale at parity with points 1, 2 and 3 on the Burnham Scale 2, and undertook to pay three persons. The total number to be employed were six company members and one director. (68)

Eventually the LEA gave their wage contribution in the form of a grant rather than in salaries, thus giving the company far greater flexibility, the LEA also offered them larger premises. (69)

Another Welsh company was set up in the same way in Gwent. It began doing Theatre in Education in schools, and when the MSC funding ran out in December 1978 the Welsh Arts Council, the LEA and the South East Wales Arts Association took over. During the MSC period the company had charged schools, under the new funding this could be dropped, and a proper Theatre in Education scheme was thus established. (70)

In these two examples the MSC grant was certainly helpful. It is doubtful that it will continue its aid to the same extent, and the sudden appearance of new companies doing Theatre in Education or Community Theatre is bound to slow down considerably. In fact Caravanserai, a music Theatre in Education company, has just lost its MSC sponsorship and is in danger of closing down. Yet other ways of starting up a company are still possible. Another Welsh company was begun in Mid Glamorgan by the loan of one company member from other Welsh teams, Action PIE, Gwent TIE and Open Cast. The new company raised a great deal of interest in its local schools, and the Welsh Arts Council, and the Regional Arts Association had shown an intention to fund the company. (71)

Although LEAs are not taking over the sole responsibility for Theatre in Education, it does not seem likely that established companies will therefore close down. Many companies prefer their



independence from the Authority, and feel that their work is better and more interesting because of it. As long as the Arts Council and the Regional Arts Associations continue to offer grants, Theatre in Education will survive. Yet, because of the nature of the 'mixed' funding many teams need to find further funds to raise income. Working in Youth Clubs to receive money from the Local Authority Leisure services can reduce the amount of time a Theatre in Education team spends in schools. The TAG team in Glasgow now only present three programmes a year in schools, because of inadequate funding from the Local Education Authorities. The rest of their time is committed to Community Theatre work. Yet when the company was first set up in 1968 and for the next few years the average number of programmes in a school was six a year: As any Theatre in Education team can never cover the schools in its area adequately to make full use of the method, any dilution or reduction of the work is harmful.

Most teams have not allowed any change in finances to affect the quality of their work. The method of analysis, and self questioning mitigates against it. Yet financial hardship can mean reduction in personnel and a consequent reduction in coverage (teams often split into two small units for Infant programmes) and in efficiency. Financial hardship and the availability of money from different sources can also affect policy. A team may deliberately change its policy to fit in with available grants, rather than with their own aims, or the needs of the community.

It is too early to tell how the Government cuts will affect Theatre in Education; there is no doubt that it is in danger, as it is still not considered an essential service. The introduction of the Man Power Services Commission has increased the number of Theatre in Education and Community Theatre companies. Yet with the present reliance on a large number of sources for grant aid, Theatre in

Education work is in great danger of reduction and dilution. Companies may feel the need to offer a wide range of work to different age groups to earn sufficient money to keep going. For the development of Theatre in Education as an effective method of work in schools this situation is very undesirable.

6. Changes in the theory and practice of Theatre in Education since 1965

Brian Way commenting on the change in Theatre in Education pointed out that there have been "fantastic changes in the way its received, the early part - the suspicious stage - is all gone". (72) This suspicion, from both theatre practitioners and educationalists, stemmed from fear and hostility towards the new technique. In pioneering Theatre in Education the Coventry team had been made well aware of those feelings as Stuart Bennett explained:

Initially we had been subject to theoretical criticism by theatre directors on the grounds that actors should do what they are trained to do - act in a conventional relationship, and by educationalists who believed only teachers should exploit teacher child relationships. (73)

To counter such criticism the team worked hard at making everyone, particularly teachers, aware of the nature of the work. So that, after a year the team knew that they could arrive in a school and not meet with misconceptions.

In spite of the work of the Coventry team in the 1960s, any new Theatre in Education company starting work still had to fight its own battles against suspicion and misunderstandings. For without an overall organisation, such as SCYPT, to speak for it, and working only in small areas with limited facilities, publicity and information on Theatre in Education spread slowly. The personnel from Coventry Theatre in Education helped to start a number of new companies (See Appendix C), yet each new company had to develop its own policy depending upon the local circumstances. Coventry's policy had changed within three years, from an emphasis on being an "animated visual aid" in 1965 to a much broader range of aims in 1968:

The aim of the scheme is to provide a service to schools which will explore the educational value of drama in the development of the child's personality, experiment in teaching methods using drama and theatre techniques, and stimulate an interest in theatre in adult life. (74)



This concern with the "educational value of drama in developing the child's personality", was common to many teams who began work in the late 1960s. Drama in Education was little known in schools, the 1967 DES Report on Drama describing it as a "young and growing subject". (75) At the time of this report there were only about 50 out of the 300 Secondary schools in ILEA which included Drama on the timetable. In Coventry there were no drama teachers in schools when the Theatre in Education team began work. In Leeds there was one Drama specialist in the local Secondary schools by 1970, and in Dundee there was no Drama Adviser, and only one Drama teacher in the mid 1960s. (76)

This lack of drama in education in schools led some new Theatre in Education schemes to place their emphasis on stimulating drama rather than offering a theatre experience. The Ipswich Theatre began a scheme of sending actors into schools in 1967. After consultations with teachers they offered a drama in education stimulus, working with classes of 14 - 15 year olds for one hour sessions in each of the seven Secondary schools chosen, every week of the year. The subject was to be the history of drama, but the method used was to be "improvisations by the children without an audience." (77) The company also introduced short courses for teachers in conjunction with the Ipswich Education Authority on the subject of "Child Drama in the Secondary Schools." (78) The Coventry team had also found itself involved in offering teachers courses and taking on the work of a Drama Adviser. The Flying Phoenix team at the Phoenix Theatre, Leicester, had begun with a similar emphasis.

In these early years there appeared to be a polarisation between those teams which wished to establish themselves as of educational value, and those which retained theatre as the basis of their work. The Bristol Old Vic began in the 1960s to send actors into schools presenting plays, although these could be especially written for the

occasion, they were performance-based. The Theatre also introduced Play-Plus Days, where school children came to the theatre for the day. In the morning they explored aspects of preparing a production, with particular reference to the play running at the theatre, and in the afternoon they watched a performance of this play. This was then followed by discussion. A number of other repertories offered similar schemes. The education-based companies had to find an acceptable formula for schools. If they were not offering a play why should actors be allowed into schools? Drama in Education, a developing subject with no set curriculum and no exam system, offered an ideal opportunity. By emphasising this aspect 'theatre people' could be seen to be making a valid contribution to education. Although many companies have now shifted away from this approach they are left with the administrative structure associated with these early days. For instance it is still the drama teacher who books a Theatre in Education team in a number of schools. Unfortunately it is often the drama teacher who is the only one to watch a Theatre in Education programme in the school, and the only one who attempts to use the material.

Where education was the Theatre in Education company's main concern the exploration of new teaching methods using drama and theatre techniques was an essential part of the work. Theatre in Education was a new combination of these two areas and it had to experiment to develop at all. To be of use in schools it had to be very aware of all the changes in education: such as the ending of the 11 plus, the introduction of Comprehensive schools, the use of project work in Primary schools and the development of inter-disciplinary work in Secondary Schools. Rosemary Birbeck had seen the Coventry team's contribution "as a dynamic force in the school not a cultural frill". (79) The team succeeded in introducing ways of work that were quite new to many teachers. Stuart Bennett believed that one of the most effective techniques that the

company introduced was the use of "Primary projects with a drama base into the first and second years of Secondary school." (80)

Theatre in Education developed during a period of proliferating educational reports, Schools Council Inquiries and the publication of books critical of the educational system. In his book on Theatre in Education, John O'Toole noted that:

Like many subject disciplines and teaching techniques, Theatre in Education was born in and of the flux, and the majority of companies are strongly committed to the idea of 'progressive', open-ended education and propagate its ideals with missionary zeal. (81)

It was exactly this kind of zeal that influenced teachers like Peter Asquith in Coventry. Experiencing a Theatre in Education programme opened up a whole range of new teaching possibilities for him:

I could see that instead of having a subject basis I could have an open day, could say do personal writing, transactional writing etc., all under the heading of this one activity ... I no longer needed a class structure. (82)

Cliff Beloe, Drama Adviser for Derby also emphasised the impact a programme could have in a school: "We have had examples of schools who have completely changed their emphasis as a result of the performances taken into schools. " (83)

The concern in the early days of Theatre in Education was rather with the method of work, than the content of the programmes. This method was shaped by the team's experiments and the ability of the schools to use the material and the techniques. In the first year or two at Coventry teachers did not do a great deal of build up work before the team came into the school, This affected the programme structure, as Sue Birtwhistle explained:

At Coventry there was definitely a teaching part of the programme and a performance part. I think that format has gone. We always used to start with long teaching session in costume working as a teacher covering the work the teacher should have done. Now, I think, teachers are very keen and interested and ready to do it. It is very time-consuming for the team. (84)



This particular structure was necessary in Edinburgh when Sue Birtwhistle and Gordon Wiseman introduced Theatre in Education into schools in 1969. In the early days at Greenwich the Theatre in Education team were forced to separate the teaching and the performance elements because of the split nature of the funding. (85)

With the development of the Teachers' workshops and the greater liaison between the team and the teachers, the first part of the programme in the classroom could be used to introduce character and situation rather than facts. For instance in "Pow Wow" Mr. Tex is concerned with getting the pupils on his side, showing them the kind of man he is and putting over his view of the Indians.

The emphasis on the use of drama techniques also meant the participation of the pupil in the programme. The early Coventry programmes such as "The Lunt Fort at Baginton" reduced the performance element for the actor/teacher and emphasised the drama session approach with the Theatre in Education team member often working as a team leader, or teacher, stepping in and out of the action. (86) In Coventry's "If it were not for the Weaver", presented in 1968, the pupils were asked to assume the characters of the weaving community during the time of strife and poverty. The first part of the programme consisted of drama sessions exploring the historical situations, and the involvement of the pupils was directed towards speech improvisations. (87)

Although this form of participation was very popular in the late 1960s, Theatre in Education companies did not feel bound to include it in every programme. The more their experience grew, the more able they became to analyse how and why such participation should be used. Stuart Bennett commented on this in 1970:

It is important to realise that 'participation' is not a fashion we strive to include. If you have an idea and you wish your audience to experience it emotionally and intellectually a form of involvement emerges. Some projects pick up methods from previous projects but they never work unless they proceed from a central need on the part of the group to communicate. (88)

It was this need to communicate that began a shift in Theatre in Education companies' approach to their material. In the early 1970s teams became much more conscious of the need to say something about the social and political situation, and this affected the methods they chose to use. The Bolton team, in 1976, explained the change in their way of work:

We've started to do other than participatory programmes, because there has been a drive by members of the company to use their performing skills in a much more presentational way. This is reflected nationally in all Theatre in Education teams - Coventry, the Cockpit; not sure why, because it's over the past five years. When we came here the method was using actors in role, with kids in role. In a sense what you were looking at (i.e. the subject) was secondary. Now, turned on its head. You start with a real social issue and you're going to come to grips with that - not easy to do with participation. It lends itself much more easily to theatricalisation. (89)

The increased political consciousness of many of the Theatre in Education companies in the early 1970s produced three definite changes:- a concern with reality, 'real social issues' rather than fantasy; an increased desire to put over a point of view to 'audiences' and a greater emphasis on the theatre elements rather than on drama in education techniques.

By the 1970s Theatre in Education companies were relatively stable financially. They had developed methods of work which had proved successful. Only at this point could they look outwards, and what they found was a period of increasing social and political unrest, with the conflict between the Conservative Government and the Unions coming to a head. (90) Theatre in Education began to define itself as the propagator of ideas and the reflector "of society and the environment,

of the relations between people, and those are class relations." (91)

Many team members were left-wing, and some held Marxist views. Romy Baskerville, in her Paper to Conference in 1973, set out the dilemma that was beginning to face companies with a strong political stance:

Historical perspective, seeing the present in terms of the past, becomes very important. And this, of course, is where some Theatre in Education companies are getting their (justified) left-wing reputation from. We want to show the kids what their own history has been, not that of their "superiors", but the bits that are always left out. We want them to have some understanding of the real nature of racialism, of a woman's role in society, of trade unionism, of pollution, of old age. It is necessary to understand that politics is not a dirty word: it involves, expresses and influences every emotional and material condition of our lives, and it begins with a small 'p', not a big one. Of course Theatre in Education is political. It would be political whether or not it had a tendency to be left wing, because it has to be a mouthpiece which communicates values. And the question has to be, whose values? Thence comes the almighty one, is Theatre in Education propagandist? Or even party propagandist? (92)

Although members of Theatre in Education companies joined the Workers Revolutionary Party and publicly declared their political aims: "My aim for working in Theatre in Education is to bring about a revolution in society", (93) party propagandist material did not appear in Theatre in Education programmes. The work had been observed by a number of people from the early 1970s, and propagandist material had not been seen. Bert Parnaby, an HMI, preparing a report on Theatre in Education declared that: "He hadn't seen a single programme showing overt political bias, although there is over-simplification sometimes, but no worse than is seen on television." (94)

Yet Theatre in Education programmes certainly dealt with political problems, with pollution ("Rare Earth"), the police, and revolution. Coventry's historical programme on the English Revolution was followed by a discussion in which society today was examined "in the light of these revolutionary events". (95) The Theatre in Education companies' approach was to tackle such issues and ask questions, yet the teams



were well aware of the limited effect that such programmes would have on pupils:

In terms of effective change we can pose an opposite which might cause a question mark in the kid's understanding of what is pumped into him from all sides. But not much more than that. (96)

Yet this political attitude did lead to outside criticism of a particularly undesirable kind. "The Daily Express" printed a "Column of Disclosure" in June 1974, which dealt with "the misuse being made of a movement called Theatre in Education (TIE) for which taxpayers and ratepayers are footing the bill." (97) The newspaper accused "the ever-vigilant Left wingers" of infiltrating the schools and getting at children "of all classes with their revolutionary ideas."

Luckily such criticism did no lasting damage to the movement, and in fact 1973 was probably Theatre in Education's overt political period. After this companies began to integrate their political views into their work in a much more acceptable fashion. By the time of the rise of the National Front in the mid 1970s companies were able to tackle the issue more calmly and from a clear and better balanced point of view. Bernard Crick, writing on the Cockpit's programme, "Marches", that dealt with the rise of Moseley, commented that "The play was, in fact, marvellously balanced, 'fair' and empathetic". He concluded his article with a warm support for the team in undertaking such an important political issue:

It was not just a day out. It should not have been. Here were the very roots of theatre and of political understanding intertwined. Dramatic political issues need an imaginative understanding of the plausibility of all relevant viewpoints. Since they exist in society, how can we possibly "exclude" National Front ideas from schools even if it were desirable to do so? We can, however, combat them effectively by making pupils more politically literate. Would that more schools could spend time in the Cockpit. (98)

Theatre in Education's political maturity was observed by Chris Vine, who has worked in Theatre in Education since 1973:

I think that now there are more companies who in terms of their work are more political, but that has in certain circumstances become better integrated into the overall work of the company. At one end of the scale it's been toned down a little in terms of proselytising, which is a very irritating attitude that some people have, but on the other hand it has fed back through the work and people have got to recognise that. You've got to decide what you are doing. I realise better work is coming from companies who have gone through that process. You've got to ask fundamental things about what you're expecting from society and what young people are coming to expect. It is a very difficult one, no point in preaching. You need a focus in those areas where young people take responsibility for what's going on. (99)

The increase in the amount of performance in Theatre in Education programmes is perhaps, a natural outcome of a company trying to present a point of view. A play, or documentary approach, enables the Theatre in Education team to explain facts, develop characters, and present an argument. When pupils are totally involved in a programme in a physical sense this can lead to a lack of clarity in their understanding of the totality of the problem presented. Yet this move towards performance is more true of the Secondary school programmes. In these, the play and the pupil's participation have tended to become separated. The Cockpit's presentation of

"Marches"; the Greenwich team's "Race Against Time", and Coventry's "The Rise of Hitler" all follow this structure. One part of the programme was a play, properly presented and well acted, the plays are often very dramatic and emotionally powerful. The second part of the programme can vary but three main areas of work have developed: the group discussion, the hot seating of characters, and the simulation. Of these the first is often the least successful.

In the Infant and Junior school work some programmes still use the same format as was developed by Coventry in the early 1970s. The Coventry programme "The Navvies" presented in 1978 for top Infants began with a session in the classroom with a navvie explaining the

problems of building a railway line to the pupils. They agreed to become Navvies and were shown how to use a pick and shovel. The class moved to the hall, and the story of digging the Kilsby tunnel unfolded, the children participating the whole time. The action moved on by a series of story-telling episodes, dialogue between the characters, and work sessions in the tunnel. This structure is almost exactly the same as Coventry's "Penhale" programme presented in 1976, and has many similarities in form with "Pow Wow". (100) A number of the Junior programmes tackled political and social problems: Coventry's "Rare Earth" dealing with pollution and looking at the mercury poisoning at Minamata; or the Lancaster programme "Travellers", which looked at the problem of travellers and gypsies, and the Council's responsibility.

During Theatre in Education's strong political period, the definition of Theatre in Education for some teams became less educational:

What has happened through the development of Theatre in Education means that performers, writers, designers etc. have the opportunity to be fully responsible for the content and form of what they produce for a particular audience. That's what the thing called Theatre in Education boils down to, and I believe, that's the nearest to a definition that can be found. (101)

The 1976 SCYPT Conference produced a great deal of political discussion, but one seminar group's conclusion neatly summarises the prevailing attitude amongst the teams:

That, although our work is not revolutionary, one has a duty to maximise wherever possible the impact of experiences which increase objective awareness of what society is about and make this real and emotionally and morally challenging, through the power of direct 'theatrical' experience. (102)

At this period Theatre in Education saw itself as standing outside the education system, offering alternative ideas, and attempting to make the pupils question society. To maximise their impact in schools teams



placed greater emphasis on their theatrical skills.

Out of this increased political awareness there emerged a change in thinking on company structure. For it was becoming increasingly apparent that those teams with a coherent policy based on a political commitment, and a democratic group structure were producing the best work for schools. Teams like Coventry, Peterborough and the Cockpit had been working as a group democracy for some time, but a number of other Theatre in Education teams still retained their original structure of an Artistic or Administrative Director, who controlled policy. The Director would be on a permanent contract, and would employ a company on short contracts. The SCYPT Conference in 1976 allocated a whole day to discuss company structure, the Cockpit team posing the questions: "Is creative democracy the best process for devising a programme?" and "Does the existence of a political democracy for the purposes of carrying out the ongoing organisation of a company necessarily dictate its existence for the purposes of programme devising?" (103) In answer to these questions one seminar group felt that an administrative director tended to produce a "creeping paralysis in the work", because the director and not the actual company controlled policy. As a result of this discussion a number of companies returned to their base and re-thought their company structure. At Greenwich this produced a complete change from a hierarchical structure to a group democracy. The motion passed at the end of the SCYPT Conference actively encouraged this process.

As the political aspect of Theatre in Education companies' development became more integrated, the work shifted again. Due to the increase in the number of Community Theatre groups in the 1970s, and a move by some teams towards a mixture of presentations for different age groups, Theatre in Education teams began to examine their aims more closely. Having explored and developed their techniques, method of work, political commitment and company structure, many

Theatre in Education companies began to reconsider their role in education. In so doing some of the major companies have started to create a more effective working relationship with schools. They are beginning to develop a closer liaison with teachers, work in greater depth with fewer schools, and are pushing to have Theatre in Education programmes accepted and used across the curriculum. Chris Vine of the Greenwich team summarised the team's moves in this direction:

We are in a transitional period. We had a major breakthrough with this programme and the last (i.e. Unemployment and "Race Against Time"). There was a time when it was always Drama (who used the programme). Now Social Studies, history departments and so on, have come to realise the value and that programmes are much more applicable to what they're doing than it is to drama departments. Also the cross-curricular approach is beginning to develop, with a number of teachers being involved with what's going on; and we're getting closer relationships with a few teachers in specific schools. (104)

The Cockpit team has taken a very definite stand on the policy of working with fewer teachers, concentrating on the same group and working with them over and over again. By this means they hope that teachers will take a much greater part in deciding what areas of work need to be developed. The team is also interested in an integrated curriculum, and to put this into practice their recent programme was on Change, (based on the English Revolution in the Seventeenth Century). By examining ways of change rather than the historical event, the company hoped that "any teachers of any discipline could approach that question within the sphere of their discipline." (105) As the programme was booked by teachers of history, English, social studies, geography and drama, this policy appears to be successful.

The Coventry team is also trying to work much more closely with teachers. When Fred Hawksley, Director from 1977-1979, first joined the team he felt that "a lot of teachers just didn't know how to use a Theatre in Education programme, the label hadn't been fully explained."

(106) This in spite of the fact that the team has been in operation since 1965! To help develop teacher-team contact a liaison officer has recently been employed. This post was in place of a writer, and indicates a shift in priorities in the Coventry company. The Liaison Officer is undertaking a massive evaluation of their work.

The concern with evaluation and assessment has developed amongst Theatre in Education teams over the past few years. This is partly due to the threat of financial cuts, and partly because teams have felt the need to discover what does happen to their programmes in schools, and whether they could be made more effective. To survive Theatre in Education teams must prove "that we're not dabblers, that there is a very clear, beneficial educational policy developing". (107) In response to Theatre in Education teams' increased educational concern, more teachers are recognising the value of Theatre in Education as a real resource. They are more willing to alter school timetables and follow up the programmes. As a consequence teams have been able to increase the length and range of their programmes, particularly their Secondary school work. The Junior two-or three-part programmes are still popular, but teams are more careful in their structures, so that the period in between visits can be used usefully and creatively by the school.

Companies have also begun to bring programmes back, sometimes after a year has elapsed. This is only possible when the team stay together over that period. Coventry has used this policy for many years; Greenwich brought back "Race Against Time" with a different play, and are to bring back their Unemployment programme, with a new simulation. Bringing programmes back allows time for evaluation, re-writing and re-structuring. It therefore helps in raising the standard and the effectiveness of the work in schools, and means that teachers who missed booking the programme first time round get a second chance. With "Race Against Time" some schools booked it again when it came back after a year.



The development of Theatre in Education has taken an interesting almost circular course over the past 14 years. When many Theatre in Education companies began work they associated themselves closely with the local schools, and offered their work as part of the education service. After several years they are now returning to this position, but with a much greater awareness of how to use the techniques developed, why they are in schools, and the effectiveness of their work.

## 7. Theatre in Education's relationship with the Theatre

Many people working in Theatre in Education reject main stream theatre. David Pammenter stated his feelings in 1973:

Theatre has failed as a forum, it is seldom a living force in a community. I am not here criticising the entertainment value of theatre except in that it seldom entertains young people, rather I am questioning its purpose and looking at its effect. It is, in the main, irrelevant. (108)

This attitude is often obvious in the gulf that lies between the attached Theatre in Education team and its 'parent' theatre. The setting up of a Theatre in Education team was often the result of initiative by the Theatre's Artistic Director. The Theatre in Education team would then be treated sympathetically and offered office and rehearsal space, and an interest would be taken in the development of the work. However, a change of Artistic Director could mean that the Theatre in Education team found itself ignored and unwanted. Both the Leeds and the Bolton teams suffered from this experience, and found separate premises, although the Repertory theatre continued to pay wages and so on. There are in fact basic differences in philosophy, method and working schedules, that inevitably separate the Theatre in Education company from the Repertory Theatre. Fred Hawksley at Coventry pointed out this problem:

I would be keen to move out myself, (set up) as a separate enterprise. We are in a sense very different, exercising two very definite skills that puts us not higher or lower, but a distance from a main house actor. (109)

In the early days many main house actors certainly regarded the Theatre in Education team as second class citizens, thus helping to increase the gap between the two companies. (110) Now, however, actors are better informed of the nature of the work, and when actually seeing it in schools, have been very excited by it.

The parent theatre can experience difficulties in coping with its Theatre in Education team. The main problem is usually one of space,

this arose at the Citizens' Theatre in Glasgow and the team had to find rehearsal and storage space elsewhere. Another difficulty is the actual lack of connection between the two areas of work. Giles Havergal, who is most sympathetic to Theatre in Education work, and initiated the scheme in Watford, found that with the Watford Theatre in Education team:

The effect on the theatre was curiously negative. Because of the way the theatre developed it didn't allow us to plug into the work they were doing in schools. What was on at the theatre wouldn't have appealed to the child watching "The Tay Bridge Disaster" in his school hall. (111)

With these problems forming a barrier to any real interaction between the Theatre in Education team and the main house theatre, many people working in Theatre in Education relate more easily to Fringe and Community Theatre. This was certainly Roger Chapman's feeling in 1976:

I've become more and more disillusioned with Regional theatre. Even more disillusioned with the National theatre. How relevant and important are they? More and more I have felt that the real excitement was going on in companies like "Belt and Braces", touring companies that worked outside theatres, but worked in the community much more. I always felt that Theatre in Education had a valid part to play in this process, and while our policy depends on the sources of our finance ... probably 80% of work that I do is in schools. I think the feelings that we have about the theatre are the same as a number of fringe theatre groups outside theatre buildings. I do see us as part of this whole new stirring in the English theatre, which is much more towards ... performers being able to perform something anywhere at any time. Highly skilled performers who can write, devise and research their own material about subjects which are very important to a particular community. (112)

Of the 18 Theatre in Education companies who were in operation in 1974 and are still functioning in 1979, at least eight have introduced some element of Community Theatre touring into their schedules. (113)

Companies such as Bolton were forced to move away and change their identity with the discontinuance of the LEA grant. Now, as M6, they combine Community Theatre with Theatre in Education. The Harrogate



company gained Man Power Services money and with this introduced Community theatre productions. This feeling of a need to move into the Community was explained by Stuart Bennett:

I worked in schools, and got to know the Community, and felt that we should work there. Logically the parent company should do it, but it didn't because it didn't know what was going on in the Community. (114)

There are few Repertory Theatres that actually involve themselves in the Community in this active way, the Victoria Theatre, Stoke and the Phoenix Theatre, Leicester, being some of the few exceptions. In fact a few Theatre Directors still think that part of their Theatre in Education companies role in the community is to encourage people to come to the main house theatre. (115)

The natural step for those leaving Theatre in Education is not to move into the main stream theatre but into teaching or into Community theatre. For Theatre in Education has helped to create a new type of actor, as Sue Birtwhistle described:

Actors leaving Theatre in Education are not as prepared, as they might have been just to be given a script and rehearsed. They are often looking for something more, a different sort of relationship with an audience. (116)

Edward Peel, once a West End actor, who joined Leeds Theatre in Education company, recognised the effect Theatre in Education has on performers: "They are people who are looking for more than just doing a play, they are looking for content, and for some say in the policy of the place". (117) It was this kind of person he wanted to employ at the Humberside Theatre, not those with conventional main stream theatre backgrounds. This, however, is rare.

Many Theatre in Education companies have moved away from their 'parent' theatres, both physically and philosophically. This move is not surprising for Theatre in Education has developed into a totally different method of work, which uses theatre and teaching techniques as an educational stimulus. Many of these techniques can also be used in

Community Theatre work, particularly those of programme devising. Thus, given the nature of the Theatre in Education method, and the kind of people it attracts, Theatre in Education has a natural alliance with the developing Community Theatre movement, rather than with main stream theatre.

## Summary

There is no doubt that in the early days of Theatre in Education, right up until the 1970s, there was immense confusion about the definitions, aims, methods and philosophy. This confusion could be seen amongst those doing the work with children, and those who received, or paid for it.

The sheer range of work that developed in the late 1960s was an inevitable result of the haphazard system by which companies were formed and the varying skills of the Directors and company members. Being linked to a Repertory Theatre, as many teams were and still are, led to a polarisation of the work either towards theatre or right away towards education. It was not until the various companies could see their work and judge its philosophy in relation to other TIE/YPT companies that they could begin to develop and consciously select their role.

The emergence of SCYPT was a natural result of these companies coming together to discuss problems and ideas. Theatre in Education used theatre and educational techniques in a new combination, and its practitioners were aware that the Theatre in Education method could only be developed and clarified by discussion amongst themselves. SCYPT was formed for this very reason, and its inability to develop and retain its outward-looking, information and pressure group, role satisfactorily is perhaps due to the fact its members are still in the process of working out their aims and methods. In fact the entry of a number of Community Theatre, Dance in Education and Drama in Education teams into SCYPT has meant that the development of any common philosophy has become increasingly difficult. The conflict between the Professional Officer and the committee was partly a result of SCYPT's inability to define its role. From a move towards publicity and explanation of the TIE/YPT and Community Theatre movement SCYPT has fallen back on inward reflection and analysis.



That this analysis is always present and necessary in the work is revealed by the development of the democratic company structure and the group-devising method. Even the specialists within the work such as the designers and musicians feel the need to analyse the skills required for the work with their fellows.

Companies are still at risk financially and the situation is likely to get worse. Progress has been made from the very early days when some Theatre in Education teams had to charge schools. Now the majority of companies can offer their work free to local schools. For the teams this is an essential part of their philosophy. Theatre in Education is seen as part of the education service - a resource - even if it does not ally itself with the present education system.

After its overt political and theatrical period Theatre in Education has moved back towards education. The major teams have realised that without close liaison with teachers, and in depth work on the programmes by the schools, their value in the world of education is fairly limited. Teams are under pressure, both internally and externally to evaluate their work and this pressure will increase with the cuts in Government expenditure. Examining their value in schools has led teams to consider their educational aims very seriously, and this has tended to move them further away from theatre than before.

This shifting relationship to education has had an obvious impact on the nature of the presentations. The programmes have changed from an emphasis on drama in education to more theatrical presentations, to the present position which appears to have combined the two areas much more satisfactorily.

The intellectual, if not practical, separation from main stream theatre is really inevitable, because the nature of the work is very different indeed. The earlier suspicion seems to have died down, and the two areas of work co-exist, virtually ignoring each other.

As many Community Theatre companies do a great deal of work with and for children, and their working method and personnel are part of the Theatre in Education movement, it is not surprising that Theatre in Education has become closely linked with Community Theatre. Many companies originally doing only schools work, now present programmes for every age group. Working with and caring about the local community is a natural part of both Theatre in Education and Community Theatre work.

Young People's Theatre and Children's Theatre are still presented, often as part of a Community Team's repertoire. Theatre in Education, however, has become a recognised working method in schools. Only continuous work of this kind, with a limited number of schools, offers any stimulating and effective contribution to education.

CHAPTER SIX: NOTES

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## CONCLUSION

The 1960s produced much critical writing on the Education system. Several important reports were produced by the DES and a number of books appeared on the market. (1) This was the atmosphere into which Theatre in Education emerged. New methods and new subjects were introduced into schools, and Theatre in Education helped to promote some of these such as drama in education, cross-curricular study, project-teaching in Primary schools etc. Yet the majority of Theatre in Education teams remained firmly outside the education system. This independence allowed them to adopt a critical and innovative role in education, and prevented them from becoming an educational back-up resource under the control of the Local Education Authority. As questioning outsiders, Theatre in Education team began to concern themselves with subject-matter first rather than method: What do we want to say, rather than how do we wish to say it?

This independence was helped by the fact that the majority of teams developed from Repertory Theatres, who were becoming aware of their role in the community. The nature of the funding for the Theatre in Education teams also aided their independence, the Local Education Authorities and the Arts Council both contributing in varying proportions. The late 1960s and early 1970s was a boom period for the economy, and consequently money could be found to finance new projects and allow them to grow.

The Arts Council appeared to assume that most of the new schemes they were funding would be geared towards theatre rather than education. The Report which initiated the financing of Young People's Theatre noted the Belgrade Coventry Theatre in Education work as "unique", and felt that the scheme "may be considered to fall more properly into the Enquiry's third phase of work". (2) This third



phase was to place its emphasis on children's needs in Drama. A Report on Drama in Schools was produced by the DES rather than by the Arts Council. However, it was the Coventry scheme which actually produced the personnel to develop new Theatre in Education schemes. As the Belgrade, Coventry scheme had close links with education and was supported almost solely by the Local Education Authority, the people who left this scheme to begin others were trained to develop meaningful work for schools, not children's theatre. Thus a number of the new schemes backed by the Arts Council and the Local Education Authorities began to move away from theatre and entertainment towards education.

The theatre element was not lost, for it formed an essential part of the method of work in schools. The programmes frequently used actor/teachers in role, creating an 'experience' with the pupils. These programmes utilised theatre: dramatic conflict, tension, creation and development of characters, plot structure, climax and plot resolution.

This use of theatre, and the fact of being small groups of 'performers' going out to meet their 'audience' linked Theatre in Education with Alternative Theatre. Theatre in Education appeared at the same time as the explosion of the Alternative Theatre movement. It was part of the rebellion against traditional theatre, and part of the social upheavals of 1968. It was part of the strong political element in Alternative Theatre, with new companies and new writers showing "an increasing interest in the world of public as opposed to private affairs"

( 3 ) Theatre in Education shared the American group theatre's emphasis on the sense of the tribe, people with shared beliefs. In America much of this feeling grew from the protest movement by American youth against the Vietnam war, during the mid 1960s. Britain felt this American influence, but it had also bred its own overtly political

fringe groups such as CAST (Cartoon Archetypal Slogan Theatre) which was founded in 1965 and proved to be an important catalyst for future fringe activities.

This atmosphere of social and political criticism suited Theatre in Education personnel. The new profession of the actor/teacher was drawn from theatre people who found theatre irrelevant to present society, and teachers who were critical of the present education system, and from University students who wished to find a way of expressing their ideas about the world around them. Theatre in Education teams began to see themselves as innovators and questioners:

Whatever the audience, there is amongst Theatre in Education teams a determination to see that teachers and kids alike shall have access to the liveliest, sanest and most challenging ideas around, through the medium that is most immediate, personal and yet most social - theatre. (4)

Unlike many Alternative Theatre companies Theatre in Education teams could develop their ideas, methods and beliefs in comparative security. Once established, many teams had a period of about 4 - 5 years of secure and increasing grant-aid. Whereas many Alternative Theatre companies relied heavily on box office receipts, and those groups who received no Arts Council grants lived a very precarious existence, folded and were replaced by others.

Due to this security, and the development of group devising, policy making and the constant stimulus of fresh subjects and challenges, many actor/teachers stayed in the profession for several years. They felt a commitment to the work, to the team and the area in which they were functioning. This accumulated experience and knowledge about Theatre in Education helped the movement to develop as a whole. It produced the Standing Conference of Young People's Theatre, the SCYPT Journal, the beginnings of an analysis of the process of work which Theatre in Education used and a few mature and exciting Theatre in Education teams.

Although Theatre in Education teams established a fierce independence from the main stream theatre and from education which led to some very effective work in schools, it has had repercussions. At a time of economic cut backs, and drastic reductions in Local Authority spending, the independence of the teams places them in the greatest danger. In many cases their grants are separate funds not tied into salary payments by the Local Authority. An obvious sum of money to cut is that which forms a team's life blood for the year. The Arts Council, similarly pressured by cuts cannot support a Theatre in Education team on its own, and its policy has always been to share support and to encourage LEAs to give money. Nottingham Playhouse Roundabout company looks as if it might be an early victim of cuts in local government spending. "The Stage" commented:

Though acknowledged as one of the best theatre-in-education teams in the country, it is to have its £31,000 grant chopped from April by the Nottinghamshire County Council.

A special meeting of the county's Education Committee last week included it in its list of economies saving £1.9 million next year. (5)

The parent Repertory Theatres do not appear to be able, or willing, to help their YPT teams. Since the end of 'ear-marking' by the Arts Council in 1974, there has been an actual drop of 10% in the proportion of money spent by the Parent companies on their YPT teams.

As Theatre in Education companies have refused to be part of either main stream theatre or education they are not protected by either of these areas. At a time of crisis a large umbrella organisation can be very helpful, both for security and for the fighting of battles. Yet an organisation like SCYPT has no protective power and no teeth as a pressure group. It has deliberately rejected this role, but in so doing it has made its members even more vulnerable.



For some teams, the answer to these financial pressures has been the broadening of the scope of the work, so as to draw on other sources of income. Companies' shift towards Community Theatre work may be partly due to a sense of commitment towards the whole community, but there is little doubt that the search for money to survive has become some companies' guiding policy. Introducing more adult work, or performances to children outside school hours drastically reduces the amount of the work in schools, and its continuity. Although teams may still continue to do Theatre in Education programmes in schools when their schedule permits, this reduction in the amount of the work will obviously affect a team's effectiveness in schools.

Although there are approximately 90 professional 'theatre' companies working with children in one form or another, less than half of the children of this country see even one performance a year. (6) With only approximately 30 companies doing some form of Theatre in Education, the proportion of children experiencing Theatre in Education must be very small indeed.

Theatre in Education, as a method of working in schools, is in great danger of disappearing altogether. The economic cuts in the early 1970s meant the loss of companies like Theatremakers in Stirling, and the Theatre in Education company at Exeter. The loss of companies had been counterbalanced by the starting of new ones with the help of the Man Power Services Commission. However the point has now been reached where the MSC fund is being reduced, and the Local Authorities are having to implement stringent cuts. The Arts Council has insufficient money to meet its present commitments, let alone prop up companies who lose their Local Authority support. The next few years may well see other companies following Nottingham's fate.

Yet Theatre in Education has produced a very distinct way of working, a method of communicating ideas to a particular audience in a form that is relevant, understandable, yet exciting and often provocative. A method which uses both theatre and educational techniques and relies on the group's commitment, shared responsibility and ability to develop and learn themselves as the work progresses. Their form of communicating their ideas, is the 'event', which they offer to their 'audience'. This 'event' can be a Theatre in Education programme in a school or a happening on a piece of waste ground. The fact that the process of work to produce this 'event' can be applied both to Community Theatre and to Theatre in Education has made it possible for a number of teams, originally concentrating solely on schools, to move out into the community.

Recognition of this process has led teachers, such as Colin Hicks and Stuart Bennett at the Rose Bruford College to utilise it as a teaching method on the new Community Theatre course. The students move along the spiral, learn by doing and develop and change as they do so. (7) They take their ideas in the form of an 'event' to an audience, and evaluate and move on to prepare the next event.

This emphasis on the event and the essential theatrical factors within it, has led to a shift in the way Theatre in Education personnel would consider themselves. The early bias at Coventry, and such places as Ipswich and Leicester, was towards the teacher. Now the bias is towards the artist. This does not exclude the teaching element, but it recognises the creative role of the team members whether working in a school or in a community centre.

The Children's Theatre Working Party Report argues for the recognition of the work as an art:

The basic craft of the theatre practitioner is the structuring of that experience and the true realisation of its integrity. A question frequently posed to divide children's theatre artists is: 'Children's Theatre - Entertainment or Education?' At one time this question might have been guaranteed to polarise the work but recent developments in theatre and education theory have led to a large area of consensus. Behind the question is a confusion based on a superficial assumption that Theatre is about magic and entertainment, and Education is about learning and is serious. Theatre is an imaginative event using actors. It holds the attention of an audience by structuring human experience into something the audience recognise and respond to. It is a conscious activity on the part of its practitioners. This remains true whether, for example, the experience is an original comic conception of the world in which the innocent survive the manipulation of those who try to use them, and performed in a theatre building, or a graphic description of a community destroyed by unchecked industrial growth, performed on a school room floor. Both should be conscious attempts to engage their audience. It is the purpose of that engagement, coupled with the integrity of the practitioner, that determines the quality of the theatre experience. It is an art. (8)

For the Children's Theatre Working Party this definition was to develop a theoretical basis for funding. Yet in so doing they point to a large area of consensus between theatre and education today. This consensus can be mainly observed in the development of the Arts in education and in the community.

In an article in the SCYPT Journal Ken Robinson proposes that these two areas hold the promise of a large scale revival in the arts, but there are obstacles in the way:

The first of these is the division of the arts from daily life and the second is the division of these two movements from each other as they attempt to overcome the first obstacle. (9)

The views affecting the general status of the arts are, Ken Robinson suggests, that they are "decorative additions to civilized life, but when times are hard they can be done without". In schools the view is that "the arts are mainly to do with education of the emotions". (10) It is this belief that has kept the arts away from



the centre of the curriculum in schools, and has meant a concentration on intellectual and cognitive learning at the expense of the child's affective and emotional learning. It is in the combining of the cognitive and the affective areas of learning that Theatre in Education has a great deal to offer schools.

Theatre in Education can in fact be seen as part of the whole growth of the Arts, both in education and in society. It shares with the Arts the problems of recognition and proper use, suggested by Ken Robinson. The struggle for full recognition of the Arts in the curriculum was focused by the Schools Council project on the Arts and the Adolescent. This was stimulated by the findings of the Schools Council's Enquiry 1 "Young School Leavers", published in 1968, which revealed the pupils' poor evaluation of their music, art and drama lessons.

Malcolm Ross in his research for the School's Council Project looked at the problem of how to bring the Arts subjects in closer relation to the curriculum as a whole. He became convinced that this had to be done from the inside "that is to say that learning had to spring from the unique experience of a teacher and his or her pupils, that the motivation of all the participants was a key determinant of learning efficiency". (11) Theatre in Education has a place in this thesis, for it can produce a unique experience between the actor/teachers and the pupils, and motivate learning which the teacher can follow up.

In developing the project Malcolm Ross offered the prospect of a language that would enable arts teachers to better understand and control their work. This language which was explained in Robert Witkin's "The Intelligence of Feeling" is as applicable to Theatre in Education as it is to the other arts, and aids the understanding of what actually happens to the pupils who are experiencing a programme, or an art form.

In his Epilogue to the "Arts and the Adolescent" Working Paper, Malcolm Ross relates the two areas of arts discussed by Ken Robinson:

As I have already suggested, in the last ten years or so we have seen considerable activity in that area which lies between the worlds of the professional artist and the professional teacher. There has been a restlessness among many artists who have become dissatisfied with traditional forms and predictable responses. During this period a powerful assault has been made in some quarters upon the boundaries that have divided one art from another. The arts have literally taken to the roads, to the factory, the village hall and the street corner as never before in modern times, and we are witnessing something of a return to the days of the wandering player, the minstrel and the poet who speak directly to a small company of men, women and children. (12)

Malcolm Ross suggests that this need for 'live' contact is possibly a reaction against the mechanistic quality of life and leisure today. The Arts today are recognised as having an important social role and form an essential element of lifelong education. (13)

Ken Robinson saw Theatre in Education as part of "The Social Arts":

- Arts Education (the work of arts teachers in schools)
- Arts in Education (the work of artists going into schools e.g. Theatre in Education)
- Community Arts (groups working within specific communities) (14)

Theatre in Education can be seen as part of the whole development of the Arts, in School, in Alternative Theatre, in the Community. It is part of the desire by artists to communicate ideas, and to change society, and to move out into the community to contact society.

Theatre in Education's particular value is in education: its role in schools has become that of questioning outsiders with ideas to put forward, and an 'experience' to share with the pupils, which will stimulate learning.

Malcolm Ross, like John Holt, was critical of the present education system:

It was almost as if school had been especially designed to frustrate the natural processes of education and to cripple in the young the strong drives that, in different circumstances, might make learning as self-propelled and as self-rewarding as it was instinctive. (15)

Theatre in Education can offer education a new way of learning which combines the intellectual and cognitive and the emotional and effective aspects and greatly increases the pupil's motivation to learn.

Yet the prospects of Theatre in Education making any widespread lasting impact on education is negligible. It can only be hoped that as part of the whole movement of the Arts it has something of value for society. As it reaches so few children compared to the total population of Britain its value has to be viewed in the light of its possible influence rather than its observable effect.

Teachers who have viewed Theatre in Education programmes and understood the method of work have found new ways of working with pupils. The effect of a good Theatre in Education programme properly followed up in the school is very powerful, both intellectually and emotionally, and can do far more than a whole series of lessons. This effect is to do with its use of theatre: its use of emotion, empathy, and symbol. These elements work at the best when the actor/teachers are playing to one, or at the most two, classes. Theatre in Education is thus labour intensive and uneconomic, and in the present financial atmosphere is unlikely to be considered very sympathetically by LEAs.

Yet as part of the development of the Arts it has had a far greater influence than the present number of working teams would lead one to expect. It has bred a new type of performer: an artist, someone who is conscious of society, who wishes to question and change it, and wishes to have a real say in the choice and preparation of material which lead towards the 'event'. Someone who has a sense of responsibility towards the group and towards the community in which he



or she works.

As many of the Theatre in Education actor/teachers move on into main stream theatre, Community, Fringe Theatre and into Education, the ideas and the standards and attitudes in which they believe are infiltrating or being absorbed, into these other areas.

The work of Theatre in Education teams in schools and the occasional plays they have presented in the theatre has a real effect on standards in Children's Theatre, and has gone a long way towards raising people's opinions of Theatre work for children and raising the standards of performance and presentation.

Theatre in Education's existence in schools is under real threat, and it is doubtful, in the present economic climate, that Theatre in Education teams will increase, or even remain static. Yet on an optimistic note Theatre in Education has had a far reaching influence on the worlds of theatre and education, which the early pioneers in Coventry would perhaps have found it hard to imagine.

CONCLUSION: NOTES

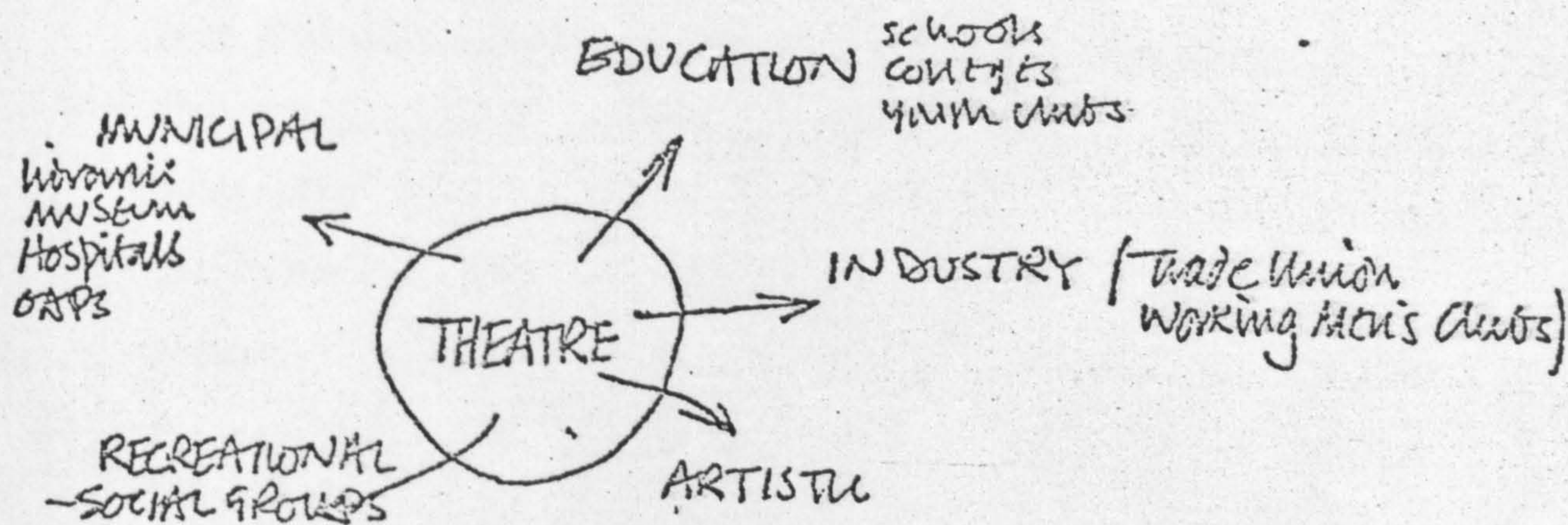
1. In 1967 the DES produced the Education Survey on Drama, the Plowden Report "Children and their Primary Schools", and "Primary Education in Wales". The Newsom Report "Half our Future" had appeared in 1963.  
  
Paul Goodman's book "Compulsory Miseducation" was first published in the USA in 1962, and in Britain in 1971; John Holt's "How Children Fail" appeared in 1965; Ivan Illich's "Deschooling Society" was published in the USA in 1971.
2. The Arts Council, "The Provision of Theatre for Young People", 1967, p.18.
3. Ansorge, Peter, "Disrupting the Spectacle", London, Pitman, 1975, p.56.
4. Coult, Tony, "Viewpoint", SCYPT Journal No.1., p.2.
5. "Nottingham TIE team faces the Axe", "The Stage", 20th Sept. 1979.
6. Children's Theatre Working Party Report, Arts Council, 1979, p.6.
7. See Chapter 4, p. 145-146.
8. Children's Theatre Working Party Report, pp. 16-17.
9. Robinson, Ken, "Territorial Art", SCYPT Journal, No.2, 1978, p.18.
10. Ibid.
11. Ross, Malcolm, "Arts and the Adolescent", Schools Council Working Paper No.54, London, Evans/Methuen Educational, 1975, p.15.
12. Op. Cit. p.61.
13. Op. Cit. pp.61-62.
14. Robinson, Ken, "Territorial Art", p.18.
15. Ross, Malcolm, "Arts and the Adolescent", p.13.

## APPENDICES

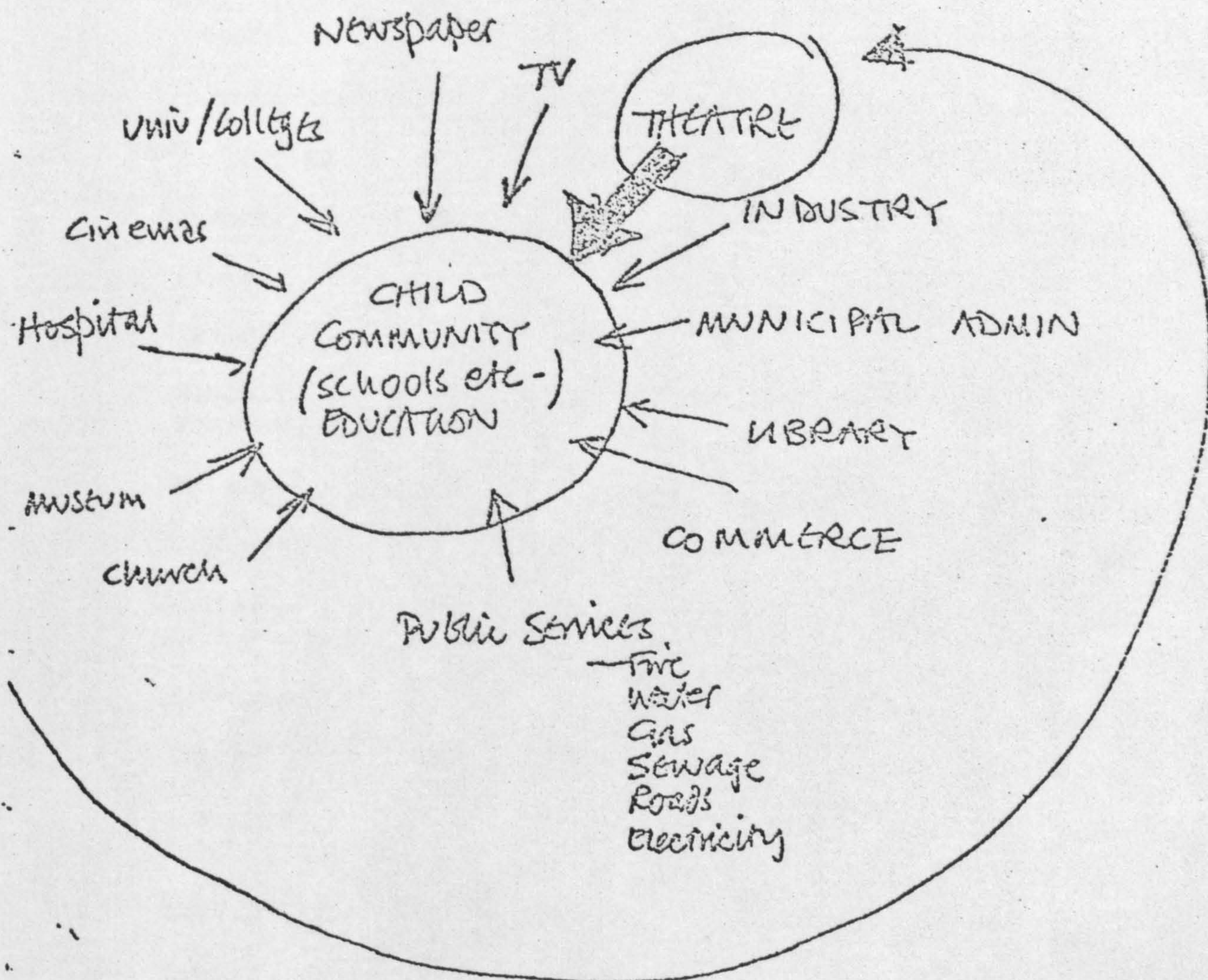


# TIE Diagrams from early notebook

## Appendix A



Theatre's contribution to community - diverse involvement in particular areas



Theatre - one of many agents contributing to community  
all agents contribute/use - theatre possible  
filter



APPENDIX B

YOUNG PEOPLE'S THEATRE

CHAPTER THREE

Arts Council - Analysis of drama - Grants and Guarantees - YPTS and TIE

<u>Theatres</u>	<u>1968</u>	<u>1969</u>	<u>1970</u>	<u>1971</u>	<u>1972</u>	<u>1973</u>	<u>1974</u>
Billingham	-	-	-	-	-	-	7,000
Birmingham	500	500	500	375	-	-	-
Bolton	1,550	4,500	4,750	6,000	7,000	7,700	8,500
Bristol Old Vic	-	1,000	1,000	750	750	750	-
Canterbury	530	400	400	-	-	500	550
Century	-	300	1,000	2,800	3,600		
Cheltenham	-	350	350	-	-	-	-
Chester Gateway	-	-	-	-	-	467	500
Chesterfield	2,000	2,000	2,000	1,500	1,500	-	-
Colchester	500	400	400	400	500	1,500	2,000
Coventry	1,000	2,000	2,000	2,200	2,700	3,940	4,500
Crewe	-	-	-	-	-	-	2,250
Derby	500	500	500	-	-	750	1,500
Exeter Northcott	2,100	3,000	4,000	4,200	6,325	6,600	7,300
Farnham	750	750	1,000	1,000	1,250	1,340	1,750
Greenwich	-	-	3,835	2,000	2,450	3,000	3,300
Guildford Yvonne Arnaud	-	-	-	-	-	1,500	1,600
Harrogate	-	-	-	-	-	900	2,000
Ipswich	2,000	2,000	2,500	3,000	3,250	3,575	4,000
Lancaster Duke's Playhouse	-	-	-	-	-	5,000	6,000
Leatherhead	350	850	850	850	1,000	1,100	1,250
Leeds	-	-	-	-	5,000	7,000	8,000
Leicester Phoenix	1,500	2,000	1,500	1,600	2,000	4,000	7,000
Lincoln	-	200	500	600	1,000	1,100	1,200

Theatres	1968	1969	1970	1971	1972	1973	1974
Liverpool Rep.	1,000	750	750	-	-	-	-
Nottingham	1,000	2,277	2,000	2,200	2,700	2,700	6,000
Newcastle Tyneside	-	-	-	350	3,025	5,000	5,500
Oxford Meadow Players	700	700	1,000	750	1,750	-	-
Richmond	500	-	-	-	-	-	-
Salisbury	980	1,174	1,000	1,200	1,500	2,000	2,200
Sheffield	5,000	7,000	7,000	7,000	7,500	8,250	9,000
Watford	1,320	1,750	3,000	3,150	3,950	4,500	5,000
Worthing Connaught	700	1,500	2,000	2,200	2,700	2,700	3,000
York	1,000	1,000	1,000	750	1,498	2,000	2,500
<u>Scotland</u>							
Citizens'	627	3,000	5,500	6,000	6,500	7,000	8,200
Dundee	-	1,000	2,290	3,000	3,500	5,330	5,500
Edinburgh	539	1,000	2,500	5,000	5,500	4,344	14,994
Perth	-	-	-	2,000	2,750	3,000	4,000
Pitlochry	-	-	-	-	2,250	3,250	3,750
St. Andrews	-	-	-	-	-	1,500	2,100
<u>London</u>							
Mermaid	1,500	1,500	1,500	-	-	-	-
<u>Specialist Companies</u>							
Educational Dance Drama	2,500	3,000	2,500	3,650	-	-	-
English Stage Co.	5,000	4,300	3,690	3,000	3,750	3,750	4,000
Manchester Young People's Theatre	-	-	-	-	-	12,500	20,000
Polka Children's Theatre	-	-	-	-	2,644	4,250	5,984



Theatres      1968   .   1969   .   1970   .   1971   .   1972   .   1973   .   1974

Specialist Companies

Liverpool Everyman   18,500   18,000   18,000   23,000   25,000   29,000   36,000

Scottish Children's Theatre   1,260   700   -   -   -   -   -

Spectrum   -   -   -   -   -   2,000   3,000

Theatre Centre   8,000   11,990   15,000   19,500   22,000   27,000   32,500

Unicorn   17,000   20,000   20,000   22,000   28,742   30,500   35,250

Community Theatre companies and Fringe

Combination Ltd.   -   -   -   -   -   750   2,000

Harbour Arts Irvine   -   -   -   -   -   -   10,000

Inter-Action   -   -   4,000   4,000   5,650   6,000   6,500

Leeds Interplay   -   -   -   -   680   2,000   2,250

Oval House   -   -   -   -   -   -   150

Pioneer Theatres Ltd.   -   -   -   -   -   -   1,000

Centres

MacRobert Stirling   -   -   -   -   -   -   5,000

APPENDIX C

SPREAD OF PERSONNEL FROM COVENTRY (D. - Director)

Coventry Team 1965-73     TIE Companies in Britain

1965 - year of joining Coventry

Jessica Hill  
Ann Lister  
Dickon Reed  
Gordon Vallins

1966

Gordon Wiseman	EDINBURGH(69-70) - COCKPIT(72-74, D) - GLASGOW(74-5,D)
Rosemary Birbeck —	(D) (1966-70)
Frances Colyer	COCKPIT
Michael Jones	WATFORD (1967-71, D.)
Alastair Ramage	
Roger Chapman	BOLTON (1968-70, D.) - LEEDS (70-76, D.)
Colin White	
Victoria Ireland	
Cora Williams	BOLTON (68-70, 70-75, D.)

1967

Paul Harman	EVERYMAN (73-75, D.) MERSEYSIDE YPT.Co. (73- D.)
Stuart Bennett —	(D.) 1970-72 )
Judith Warth	

1968

Susan Birtwhistle	EDINBURGH (69-74, D.) - NOTTINGHAM (74-78, D.)
Anthony Kyle	

1969

Roger Lancaster	
David Pammenter —	(D.) (1972-77)

1970

Roger Chamberlain	GLASGOW (73-74, D.) COCKPIT (76-78)
Valerie Ann Lester	
Grazyna Monvid	BOWSPRIT                      LANCASTER (75-78, D.)
Keith Palmer	COCKPIT (75-78, D.)
John Prior	NORTHCOTT (73-74)      CARDIFF (74-

1971

David Holman	BOLTON	
Romy Baskerville	BOLTON	M.6 (78-
Deborah Paige		

1972

Mervyn Watson  
David Frederick

1973

Orde Browne	BOWSPRIT (72 -		
Sue Johnstone	M.6		
Libby Mason			
Clive Russell	BOLTON		
Maggie Steed			
Nigel Townsend	HUMBERSIDE (74-76)	CURTAIN (76-77)	PLYMOUTH (79-D)
Susan Bovell			

## APPENDIX D.

### THEATRE IN EDUCATION COMPANY POLICY STATEMENTS

#### COCKPIT THEATRE IN EDUCATION

The team is in the process of developing a policy in line with recent developments in educational ideas and methods. Our aims can be summarised as follows:-

1. to present to young people through our work, those aspects of the world which - though important - are rarely given prominence in the school curriculum.
2. to reveal the relationships between these aspects of the world and (a) the experience of the pupils, and (b) the way the interpret that experience.
3. to link what they know about the world to how they participate in it.
4. to select learning material which will provide the opportunity for us and the pupils to explore the interconnectedness of what is normally seen as separate segments of human experience.

On the Basis of the Above Aims:

5. to develop relationships with teachers from all departments in order that both our work and theirs can be more effectively integrated.

#### GREENWICH YOUNG PEOPLE'S THEATRE

Although we have a hierarchical structure with a Director, Administrator and two Team Leaders, we actually work as a democracy with policy and decision making being the responsibility of all full time members of the company exercised through the Company Meeting.

As a company we have certain basic principles which influence our decision making. They are:-

1. A belief in social equality and therefore, the equality and full participation of all company members.
2. A concern for the personal development of all individuals with whom and for whom we work.
3. The selection of subject material which is of immediate personal, social and political relevance.
4. The use of methods designed to encourage analysis, increase understanding and awareness and promote change and improvement.
5. The pursuit of the appropriate professional excellence.



# **TEXT BOUND INTO THE SPINE**



**The Bowspit Company**

**RACE  
AGAINST  
TIME**

**TEACHERS' NOTES**



**DAMAGED**

**TEXT**

**IN**

**ORIGINAL**



# Down in the decay of the Front's back yard

By Melanie Phillips

HOXTON market, in the East End of London, consists of a handful of shops and stalls in a run-down, derelict street. Partly demolished shops and houses are boarded up with corrugated iron; large patches of waste ground, which have lain empty for years, are bounded by fences bearing such legends as "Black and red scum keep out," and, "Muggers keep out of Hoxton."

This was where the Labour Party filmed scenes of inner-city decay for its broadcast about the National Front on Wednesday night. Yesterday, most shoppers and stallholders in the market were distinctly unimpressed by the film. If poor living conditions breed racialism, said many people, why hasn't the Labour Party done something about them? Those who supported the Front said the film had confirmed their opinions: those who were against them felt the film had simply provided the Front with free publicity.

"It's not the blacks we've got anything against; it's the white council and the Government," said one middle-aged woman. "Hoxton used to be a nice area to live in — now look at it. They've let it run down till it's become a slum."

People agreed that there was a considerable amount of anti-black feeling in Hoxton, and that the National Front were active in the area. Hoxton has traditionally been a bastion of fascism: people remembered the Blackshirts meeting there in the 1930s.

"Of course they're fascist. Everyone knows that," said one stallholder. "People round here who support them know it as well, don't let them tell you otherwise. The Labour Party wasn't telling people round here anything they didn't know already: the Front are down here every Saturday selling pamphlets."

Black people in the market said they had experienced no ill-feeling towards them. "I've lived here for eight years and I've never met a nasty person," said one woman. Another said: "I don't like seeing those slogans on the fence, but so far no one's worried me."

One elderly man who remembered the Blackshirts in Hoxton thought the television broadcast was alarmist. "It's not nearly as bad as it was in the 1930s," he said. "Then, there was a tremendous prejudice against the Jews, but there's not so much prejudice today. There are about eight black families in my block of flats, and they don't worry anyone."

Several people thought the broadcast would simply provide the Front with more publicity. "All it's done is draw more attention to them," said one stallholder. "I'm a Labour man myself, but it wasn't a Labour Party broadcast. Why don't they do something about this area instead of drawing attention to the Front all the time?"

Yet many people in the market supported the Front, and the broadcast had not changed their minds. "I thought it was absolute rubbish," said a middle-aged woman. "There's no connection between the Nazis and the National Front at all. I've got nothing against blacks, but I agree with a lot of the Front's policies. The Labour Party's only worried now because the Front's providing them with more opposition."

Bulldog, the Young National Front's duplicated news-sheet for schoolchildren, with a limited distribution in London, is to go national in the new year. It will be properly printed, and the Front is hoping that distribution will be increased to 20,000 or even 40,000 copies. Joe Pearce, aged 16, who is taking a two year course in rubber technology at the South Bank Polytechnic, has been confirmed as the news-sheet's editor.

Bulldog Publicity Services Limited of Shipley, West Yorkshire, announced yesterday that it had asked its solicitor to call on the Front to stop using the name Bulldog.



Race Reporting in the media.

Follow-up suggestions (to be used in conjunction with above section)

1. A group exercise might involve monitoring the treatment of one "story" on a race "issue" through a wide selection of newspapers; radio coverage and television news coverage. How and why does the "story" vary in content and form?
2. Pair 'role play' exercises might include reporter/subject situations developing the 'story' pursued in the first exercise.
3. The wider questions: What is the role of 'the media in society? Is 'the media' irresponsible in handling areas such as race relations? Can the media actually inflame a situation by "blowing up" an issue?
4. "By 1980 one in four or more entrants to schools of the Inner London Education Authority will be non-white children and the same will be true of one in five entrants in the Greater London area and West Midlands. All are potential newspaper readers. It should be possible to write about such people without straining native white tolerance which is greater than is sometimes supposed. Most white people surveyed by Marplan for "The Sun" thought non whites to be as pleasant law abiding, honest and hard working as whites or more so. But there were strong fears that there would be racial violence and riots in the next few years".

This extract is from the final pages of "Publish and be damned?" by Peter Evans (£1.30p Runnymede Trust). The chapter heading was "The Future Perfect?" - What are the questions to be asked now with regard to the future reporting of race relations in the media?

5. "The only safe rule for every editor is to send the brass right out of the orchestra and play it on the strings". Lord Devlin in "Race and the Press". Is this the answer? Or should the media provide a different lead on race relations?
6. From the N.U.J. Guidelines on race relations (copy in the pack)

"Resist the temptation to sensationalise issues which could harm race relations".

Who creates the "temptation"?

Group situations could be set up to explore this point. What makes 'news'? Why? Is a 'story' newsworthy without sensationalising the issue?

Further reference: "Here Is The News" (Bowsprit Theatre in Education Project)



## Introduction

The aim of this section is to provide teachers with some specific materials, as well as suggestions, for practical work in the classroom. It contains general observations on areas of the curriculum which may need re-thinking in terms of multi-ethnic education, as well as workshop suggestions involving role-play, simulation, improvisation and discussion. There are also poems and prose extracts, case studies, personal experiences, pictures and cartoons, all of which can be used as stimuli for discussion and creative writing. (E.g. A Discovery Project: Who was Martin Luther King? What did he believe and what did he do? What happened to him? What did he achieve?)

Also included in this section are the lyrics of the songs from the programme and thumb-nail sketches of the main characters seen by the pupils.

Hopefully the material here will be used in conjunction with the other material in the booklet, much of which could form the basis for more general schemes of work. For example, the section related to race and the media might form part of a larger course of study on the media and its influence. Similarly some of the information in the section 'Myths and Facts' could be integrated with other studies in History and Geography. The intention is that each teacher should be able to pick and choose material as appropriate.

However it should be stressed that this booklet is only a starting point. There is an ever-increasing range of materials available to teachers concerned with multi-ethnic education and the company would like to draw attention to some of these materials and organisations which provide a more comprehensive reference service.

The I.L.E.A. Centre for Urban Education Studies, 34 Aberdeen Park, London N5 2B1 Tel: 01-226-5437

The staff at the Centre is available to offer advice and help. The Centre's journal 'Junction' contains much useful information. The current issue (Spring '78) is entitled "resources for Schcols in our Multi-Ethnic Society" and provides an excellent guide to reading materials for children of all ages, as well as recommended reading for teachers.

The Commission for Racial Equality. Elliot House, 10/12 Allington Street, London SW1E 5EH

The C.R.E. has an information pack entitled 'Education for a Multi-Cultural Society.' This is full of useful information, articles, suggestions and lists of materials to help further multi-cultural studies across the curriculum. History, geography, music, cookery, English (literacy studies and language development) - all are dealt with. It is also available from local branches of the C.R.E. (See the list of contacts at the end of this booklet.)

The I.L.E.A. Schools' television service has produced an excellent series entitled "Somebody's Daughter" (See the review in this section.) It is an ideal stimulus for consideration not only of racial issues but also of marriage, the family, contraception, childbirth, crime, the courts and the police. Highly recommended.

The series was produced and directed by Noel Hardy who will be pleased to answer enquiries. He can be contacted at the Television Centre, Thackeray Road, SW8 3TB 01-622-9966

The series is being transmitted at the moment and it is also available in 16 mm b/w film and video cassette versions from Concord Films Council, Nacton, Ipswich.



### POINTS OF VIEW

"Some people today are saying we must have freedom for these marches... what would their attitude be if they lived in the area where these violent scenes take place".

Mervyn Stockwood, Bishop of Southwark. Evening News: 15th August 1977

#### Discussion Points

1. If you lived in Lewisham, do you think your attitude towards people's right to demonstrate might be different?
2. Should the church get involved in politics?
3. Is preserving freedom of speech more important than preventing damage to property and injury to people.?

"I am not concerned with the politics of demonstrators. If extreme opponents of one faction threaten violence to seek a ban, the other side will use the same technique and in the event the democratic process will become eroded."

David McNee, Metropolitan Police Commissioner. Sunday Times  
14th August, 1977

#### Discussion Points

1. Is it right that a group of people should be banned from demonstrating on the grounds that their demonstration may provoke a violent reaction from those who oppose them?
2. Surely the "democratic process" is reinforced by the opportunity for every individual whatever his colour, creed or political persuasion to freely speak his mind?
3. Should the Police, the Home Secretary or any other individual or group have the right to prevent a demonstration such as that at Lewisham? If so, for what reasons should they be able to use this right?

"Even if we despise, disagree with and hate the people involved...there is a right for people to demonstrate in our society."

Merlyn Rees, Home Secretary. Observer: 21st August 1977

#### Discussion Points

1. Should any group of people have their right to demonstrate taken away from them?
2. Should the Home Secretary take on the responsibility for banning demonstrations in London instead of leaving it to the Metropolitan Police Commissioner?
3. Do you think that all political demonstrations should be banned?

"The issue has nothing to do with democracy and freedom. If a demonstration cannot take place without policemen and ordinary citizens being injured, then it must be banned."

James Jardine. Chairman of the Police Federation.  
Evening News: 15th August, 1977



### Discussion Points

1. Do you feel that the Police should have to bear the brunt of the violence that occurs during such political demonstrations?
2. Should our police force have wider powers to enable them to ban political demonstrations that are likely to cause violence?
3. How well armed should police officers be in order to protect themselves in the event of violence erupting?

"I have seen trouble before, but I go along with what Martin Webster says...we must not be intimidated...I don't care if the National Front are nazis. I know I am not a nazi and nor are a lot of the members... I was a strict Tory and a strict churchgoer and I am against the destruction of this country."

National Front Member. Evening News: 15th August 1977

### Discussion Points

1. Is this country being destroyed? What is causing the destruction?
2. Do you think it is unfair that members of the National Front are called nazis?

"McNeil (Metropolitan Police Commissioner) had no idea what to do. We pleaded for him to recommend the Home Secretary to ban the marches because we knew exactly what would happen and he refused. He is the one who must take full responsibility for what happened."

Mayor of Lewisham. Guardian: 15th August 1977.

### Discussion Points.

1. Is this fair criticism of the Police Commissioner?
2. Was it possible to know in advance, as the Mayor of Lewisham claims, that there would be excessive violence in Lewisham?
3. Could the Mayor and Council have done more to prevent trouble in Lewisham?

"Clifton Rise is part of Britain and we will march anywhere in Britain... This march is deliberately provocative. We are standing up for white people."

Richard Edmonds, National Front Organiser in Deptford.  
Sunday Times: 15th August 1977.

### Discussion Points

1. Do "white people" need a political party to stand up for them?
2. Will race relations be damaged if the National Front march through areas with a large immigrant population?
3. Is violent resistance justified in a society where freedom of speech is seen to be important?

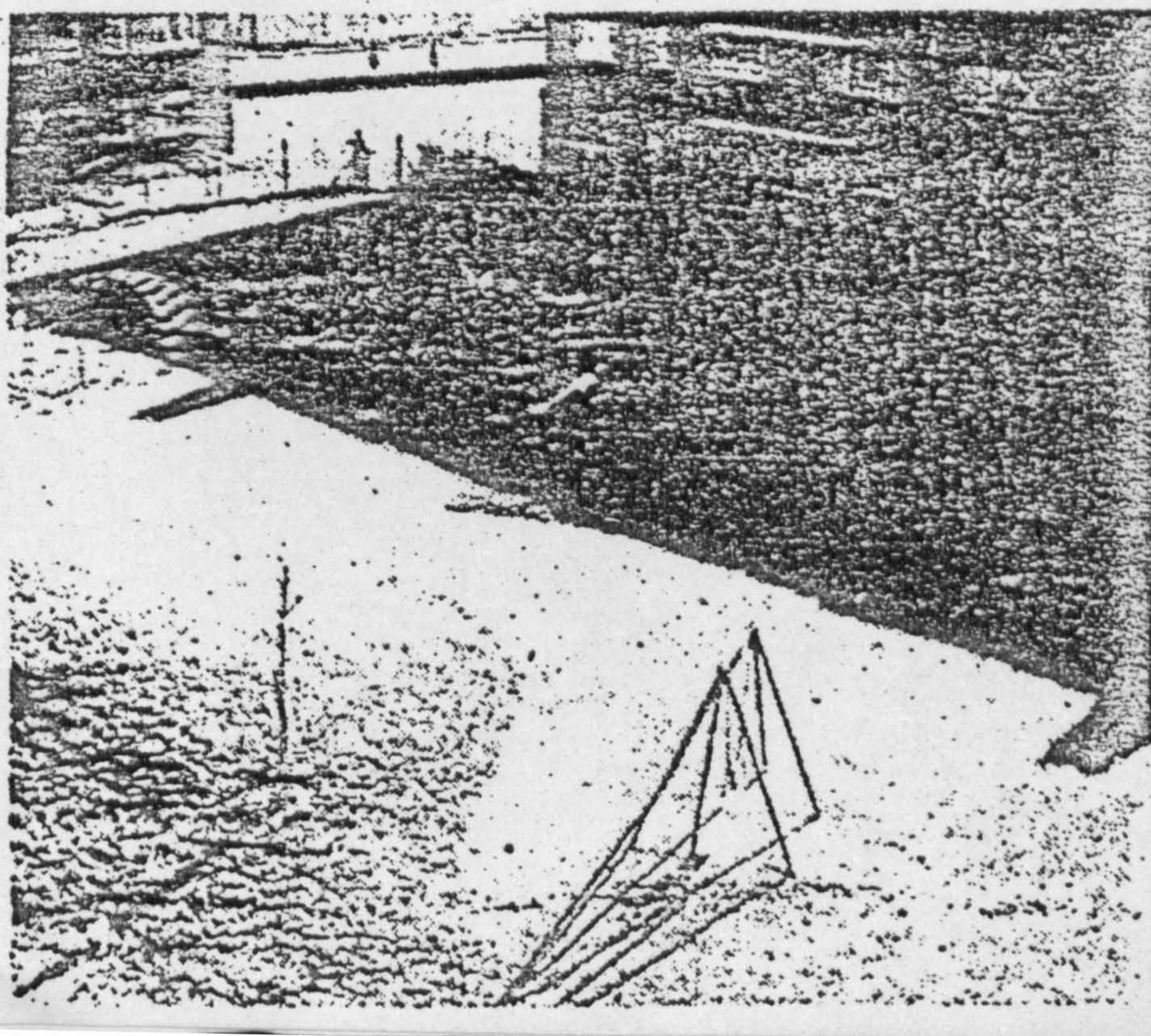


## IMPROVISATION -

The Background - Two blocks of flats share a communal play area. The kids from West Block have been harrassing the kids from East Block, and wrecking their games, as they want the playground for themselves. They have succeeded in driving out the East Block kids. The estate caretaker has not been able to cope with the situation. A couple of days ago, two kids from East Block were playing football in the playground. They were set upon and beaten up. One died subsequently in hospital from brain haem. Some of the West Block gang are now helping police with their enquiries. Everyone has been deeply shocked.

The Situation - Meanwhile the first steps are being taken towards tackling the problem. In a coffee bar five people have met to look into both groups' grievances and to try to heal the breach between them. They are two representatives from West Block, two from East Block and a local community worker.

Your Task - In groups take on the roles of these five people and see if you can come up with some positive suggestions and a plan of campaign.





### POINTS FOR DISCUSSION

1. Why do you think racial conflict is most intense in decaying areas of city centres?
2. What steps could be taken, and by whom, to alleviate this potentially tragic situation?
3. Can you see any comparison between this situation and the present civil strife in Belfast?

### WRITTEN WORK

1. You are a police constable, and whilst on patrol you see a group of three youths refusing to admit a black youth and his girlfriend to a disco. You know that if you do not intervene, violence could ensue. Write your report to your Inspector explaining how you finally decided to handle the situation.
2. Imagine that racial tension is allowed to escalate over the next ten years. You are a stranger walking around the East End in 1986. What do you notice about the area? Describe the people and the activity you see around you.

APPENDIX F

RESEARCH ON  
RACE AGAINST TIME

Greenwich Theatre in Education Company

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RESEARCH ON  
RACE AGAINST TIME

Greenwich Theatre in Education Company



# THE GREENWICH YOUNG PEOPLES THEATRE

## The Bowsprit Company

### 'RACE AGAINST TIME'

Spring/Summer Term 1978

Mid-Secondary Schools Programme

There is no such thing as "the British race". The British are made up of many different groups who have come here at different times.

The latest estimate of the size of the black population is 1½ million — 3.2% of the total population. Recent migrants form 7.5% of the work force in Britain.

These are the facts, but many people still believe that the British race was pure until the foreigners started arriving, causing overcrowding, unemployment and a housing shortage.

The Bowsprit Company presents a FULL DAY programme, the aim of which is to state opposition to racial prejudice but more specifically to say to children of all races that there are common problems that we all share and that race is often used to divert attention from those shared problems. The company will attempt to dispel some of the myths and preconceptions that often form the basis for prejudice and will explore the background of immigration, pointing out that we live in a multi-racial society and must learn to accept and value all of its members.

The programme is suitable for 3rd & 4th YEAR PUPILS

MAXIMUM NUMBER: 45

DATES: Thursday 23rd February — Thursday 16th March  
(excluding Mondays)

and Tuesday 18th April — Friday 28th April

The programme will involve both presentation and participation and can be presented EITHER IN SCHOOLS OR AT STAGE CENTRE.

There will be a TEACHERS' MEETING to discuss the programme at Stage Centre on THURSDAY 16 FEBRUARY at 5pm. It is essential that teachers booking the programme attend, together with teachers who are prepared to help follow-up this theme with pupils. It is hoped that this programme will be of interest to several departments in schools, not merely drama departments. The Company recognises that because of the many ramifications of the subject matter, it cannot tackle all the aspects of the course of the programme. The programme has therefore been designed as a stimulus to wider discussion of this topic on a cross-curriculum basis.

The programme is free to all schools within the I.L.E.A.

For enquiries and booking to Sue Bennion, Schools' Liaison and Publicity Officer, Greenwich Young Peoples Theatre, Stage Centre, Burrage Road, SE18.

Provisional bookings may be made by telephone at 01-854 1316 or 855 4911.

APPENDIX F

RESEARCH MATERIAL

Schools visited for interview

Kidbrooke Secondary  
Samuel Pepys Secondary  
Blackheath Bluecoat School  
Thomas Calton Secondary  
Deptford Green Secondary  
West Greenwich Secondary  
Crown Woods Secondary  
Charlton Boys Secondary  
Roger Manwood Secondary  
Peckham Secondary

Teachers Interviewed

Hilary Radnor, Drama Teacher, Kidbrooke School  
Nigel Drew, Social Studies, Samuel Pepys School  
Liz Maidmont, Drama Teacher, Blackheath Bluecoat School  
Maureen Cooke, Drama Teacher, Deptford Green School  
Mr. Osborne, English Teacher, West Greenwich School  
Mary Burnett, English Teacher, Crown Woods School  
Anne Tweddell, Drama Teacher, Charlton Boys School  
Dave Meacock, Drama Teacher, Roger Manwood School  
Paul Patrick, English Teacher, Roger Manwood School  
Daphne Such, Social Studies, Peckham School  
Ann Lloyd, Drama Teacher, Peckham School

Written Information

Essays on "Race Against Time" from Kidbrooke School  
Drama Teacher's Questionnaire to pupils on the programme -  
Kidbrooke School

Greenwich Theatre in Education

Reports from the Autumn Tour, 1978. (Company's comments)  
Teacher's Questionnaires from: (Summer Tour 1978)  
Blackheath Bluecoat School  
Crown Woods School  
St. Ursula's Convent School  
Abbey Wood School

Comment from Liz Maidmont, Blackheath Bluecoat School

'Contact' magazine, Vol. 7, Issue 12 (22nd September 1978) ILEA

Discussions

Sue Bennion, School's Liaison Officer, GYPT, and with  
Greenwich Theatre in Education Company.

"Race Against Time" Material

Teachers' Notes

Recording of programme at Kidbrooke School, June 1978.



## RESEARCH MATERIAL

### The Simulation

Question asked to pupils and staff:

Did you do any build up work for the programme?

### Breakdown

Out of the 10 schools visited only one did some kind of work before the programme came to the school. Most teachers felt that the programme should be a starting point for work.

### Work Done

Samuel Pepys School (The Company were here for a week)

Of the two groups of pupils interviewed one group had seen a film on 'Sus.' : suspects, usually coloured kids who are picked up by the police. The other group had done no preparatory work at all.

### Comment

Although some schools did deal with race and prejudice in social studies or ethnic studies none did any real build up work towards the programme itself. The general feeling was that: "I didn't do any build up work as I felt that the programme itself was a launching pad." (Drama teacher: Kidbrooke Secondary School).

## RESEARCH MATERIAL

### The Simulation

Questions asked to pupils:

What did you feel when the game started?

There were 19 responses, 17 actual interviews.

### Breakdown

'Strange' was the most popular word used by the pupils to describe how they felt on coming into the hall; 2 pupils felt that more explanation would have been useful. One pupil was worried about the possibility of doing something wrong, not knowing what was going to happen. One thought it was just going to be a laugh. Another pupil felt that it was a good atmosphere in the hall, exciting and friendly.

### Comment

None of the groups of pupils appeared to have done anything quite like this before so had no idea what to do or how to behave. Neither the teachers or the team introduced the programme. However, this did not actually seem to worry the majority of pupils as they were organised as soon as they got into the hall, or where I saw the programme, into a side room, and from there were divided into the two groups. The pupils were into role before they had time to realise. This produced a sort of organised chaos, which as one teacher commented: "The company utilised the chaos well at the beginning". (Teacher, Deptford Green).

### Examples of pupils responses

I thought it was going to be a laugh, a joke, but when I got into it, it was okay. (Pupil, Samuel Pepys School)

I felt strange, I didn't know what was going to happen.  
(Pupil, Blackheath Bluecoat School)

I didn't know what I was going to do, thought it was going to be acting all the time. (Pupil, West Greenwich School)



1st Pupil: We were pushed straight into the room.

2nd Pupil: I feel they should have told us what was coming to us.

3rd Pupil: No, because it made us more surprised.

4th Pupil: It was a bit quick. She said do you want to go over to Britain. (Pupil in role as Immigrant). In real life we would have had more time to think. We had to say yes, because everyone else was.  
(Pupils: Crown Woods School)

### Question:

What did you feel about role play?

### Breakdown

20 responses, some very long from 17 interviews.

Most pupils commented on the job they got, and its grading, 1 - 3, or their inability to get work. They were concerned with these practical details rather than developing a personality for their role. The question brought out several levels of response:

1. The details of the role itself, family, qualifications, job, grading, promotion, and housing.
2. The pupils reaction to the role - upset if it was a low grade job or satisfaction if it was good.
3. The relation this allotting of roles played to the pupils understanding of job hierarchy and the economic situation.
4. Introduction of the competitive element, seeking for a better job and house.
5. The pupil's emotional response to gaining promotion or losing a job etc. and to the prejudice experienced.

### Comment

The role play was a method to personally involve the pupils in the game, not a thing in itself. Pupils appeared to accept the roles quickly and play the 'rules' of the game. By using these roles pupils began to understand the economics and hierarchy of job structures; the effect on them if the job was going well or badly (promotion or redundancy); how being a Saurition could effect their job and housing possibilities; their feelings towards others who were doing better or worse than they were.

The pupils were given cards, which bore all the relevant details for role play. They were green cards for New Towners and blue cards for Sauritions. One pupil commented: "The cards showed your Nationality like the colour of your skin". (Deptford Green School).



Although, in the case of two schools there was a two month gap between the performance and the interview, and for one school a six month gap, the pupils had a very clear memory of the details of their roles, and the way they were involved in the action of the game.

#### Examples of pupils' comments

I was a foreman. I lost my job and felt fed up about it. I said I wanted a different house and more money. They started to shout at me. I got the sack, wasn't worth living. I felt it was silly, because I didn't have any money, or anywhere to live. I got £2,000 when I finished going round the desks I only had £10 left and a grade 3 house. (Pupil, Blackheath, Bluecoat School)

I was a New Towner with no qualifications and a small family. There were 3 grades which showed what rank you held in the town. The highest was 1, the middle one was 2 and the lowest was 3.

In the first year, as I had no qualifications I had to make do with a third class job, which was that of a hospital porter. However in the second year I had the opportunity to train as a nurse. I also had to live in a grade 3 house, but applied for a grant to re-decorate it. (Pupils written follow up work. Kidbrooke School)

I was an hotel owner and had £10,000 a year. Out of that I had to pay a mortgage. The way Mr. Ward put it, it made you feel like you were someone big, like you had the real position of that person. (Pupil, Thomas Calton School, interview)

I lost my job. I had been working with rubber trees in Sauritious. I couldn't get a job over here, but I got money, and I had to spend it to get my partner over. When I done that I had no money left. I wanted a middle class house, I couldn't get it. I didn't have any money and when I asked for money from the States Benefits they wouldn't give it to us because we were immigrants. (Pupil, Charlton Boys School, interview)

#### On the situation of the Sauritious

The people from Sauritious had lower grade jobs than the New Towners. In order for it to be a good job it had to be grade 1 or 2. Most people from Sauritious had grade 3 or 4. (Pupil, Peckham School, interview)

We were promised good pay, good houses and jobs, but when we came over we couldn't get a house or a job. (Pupil, Thomas Calton School)

Three of us were held back, because we couldn't get into the country. Suddenly there was a war, so we had to leave. We were just shoved in (to New Town) and didn't know what was going on everyone was arguing about jobs. We went up to get a job, they said we were sciving and just trying to get money out of the country. (Pupil, Crown Woods School)

### Reaction to being in role

Acting in role just came naturally. (Pupil, Samuel Pepys School)

I didn't mind being in role, but the pushing around did bother me.  
(Pupil, Kidbrooke, interview)

In role when someone shouts at you your reaction is to shout back. In the end I took the child's point of view and just sat down and left it to others. If a New Towner came up to you, just told them to shut up and go away. I thought of the others as New Towners. People were saying we shouldn't have come and we're taking away all the jobs and I'm arguing back saying we haven't got any jobs to take. (Pupil, Kidbrooke School)

### Competitive element

They said it was the good life for you, if you got a house and a job, otherwise you were on State Benefit. (Pupil, Deptford Green)

I was up in competition with someone else for a job and I got it, he didn't because he was a Saurition. I felt better!  
(Pupil, Deptford Green)

### Teacher's comment

It was very easy for the pupils to get into because they weren't being asked to play a part. Far easier to get into role because what was important was a good house or job. That built up frustration or self satisfaction very simply. (Teacher, Roger Manwood School)

### Greenwich Theatre in Education's Questionnaire to Teachers

#### Question 4.

During the run of the programme the final discussion took various forms. Can you comment on the pupils' reactions to the use of role play?

### Teachers' replies

They found it manageable and interesting but didn't have enough time to get right into the questions of the characters' attitudes.  
(Teacher, Crown Woods School)

The children didn't seem completely relaxed and all wanted to put forward views they felt were expected of them.  
(Teacher St. Ursulas's Convent School)  
(not visited for interview)

They became very involved in it. Sauritions very aware of the problems of the immigrants. (Teacher, Abbey Wood School, not visited for interview)

They felt free to say what they really felt.  
(Teacher, Blackheath Bluecoat School)



Question:

What made you get involved?

Breakdown

The pupils' responses emphasised the fact that it seemed real or life like. (5 out of 17 responses). Two pupils commented that they were treated like adults, and four pupils said it was the way the team treated them in the situation they set up.

Three commented on the introduction of the idea of the good life, and one thought it was the actual structure of the programme that made them get involved.

Comment

The structure of the simulation took the pupils through recognisable life-like activities. The actor/teachers were in role from the moment the programme started and therefore the pupils were thrown in the deep end and immediately involved in the action.

It was interesting that nearly all the pupils accepted this convention whether they had had a lot of drama or not. Of the schools visited five had Drama departments and some facilities. Perhaps, as the pupils were given no choice it was hard for them to object. They could drop out of the simulation if they wished, and this did happen on occasions.

Examples of pupils' comments

I thought everyone was trying to build you up: this thing could happen to me. So when the argument came along we were shouting at each other. By giving you the sack they were showing you what it would really be like. (Pupil, Samuel Pepys School)

It could happen in real life. (Pupil, Peckham School)

They treated us like adults - it's important. If they'd just ordered us around, wouldn't have been good, but because they were treating us adults we did more. (Pupils, Charlton Boys)

It was the people who were actually doing it, they really went on at you. They made you angry because they really went on at you. You felt they were the real people.

(Pupil, Kidbrook School)

You got involved to make sure you were alright. Afraid of losing, like gambling - you want to win. (Pupil, Samuel Pepys School)

We went into role straight away. They ordered you, didn't explain but straight into role. ... Didn't want an explanation, as it came in sections. (Pupil, Peckham School)

1st Pupil: It was so realistic.

2nd Pupil: The way they led us on.

3rd Pupil: Felt a bit silly at first, but when I went up to the woman (at the States Benefit desk) and she started arguing, I felt she wasn't shy about it, so why should I be.

(Pupils, Blackheath, Bluecoat School)

1st Pupil: Didn't get involved at first, but did as it went on.

2nd Pupil: You get emotionally involved.

3rd Pupil: Shirley, she was crying at the end when the Sauritons were on one side and the New Towners were on the other.

(Pupils, Kidbrooke School)

Comment from teacher who had joined in the simulation with the pupils

You were involved because you are pushed into seeing certain things happening. Saw levels, very simple 1, 2 and 3. They were pushed to think that they should do better. On the level of the game there was the frustration because you'd gone down to a grade 2 house ... It appealed at an emotional level, and it was very easy to get into because you weren't being asked to play a part. (Teacher, Roger Manwood School)



Question:

How and why did you react when things got difficult?

(This was asked in the context of the economic situation in year 3 and the loss of jobs)

Breakdown

Many of the 15 responses were quite long, and seven out of the 15 said that they got very angry. One teacher expressed concern that had the pupils been pushed any further the situation might have got out of hand. Unfair discrimination was one of the major causes of the anger and frustration and was also linked to failure in the competitive element of the game. Three of the pupils realised that the company were setting them up so that they would react. One pupil commented on the fact although he got annoyed with the 'characters', he always remembered that they were acting.

Comment

There were two very definite kind of reactions to the question. One was descriptive, mentioning the loss of job and the problems involved, and the other was a strong gut reaction, usually of anger and frustration. Many New Towners began to blame the Sauritons for causing the trouble, this idea was suggested by Mr. Ward, and hinted at by the actor/teacher working with the New Towners, and the Social Benefits officer.

There is no doubt that the majority of students did react to the situation in the way the company had intended.

## Examples of pupils' comments

### Description and realisation of what was happening

1st Pupil: I was a Doctor, they said the hospital closed down, and I lost my job. It was just to build up hatred. At the end practically everyone lost their jobs and were on Social Benefit.

2nd Pupil: I went bankrupt. I was supposed to be a Headmaster, but they gave me a teacher's job, then I lost the job.

3rd Pupil: I was a qualified mechanic and I lost my job.

4th Pupil: I thought everyone was trying to build you up. I thought this thing could happen to me. So when the argument came along, we were shouting at each other. They made it into a real situation.

(Pupils, Samuel Pepys School)

### Anger and frustration

In the third year my partner came over. I also got sacked from my job, because of the economic crisis. This made me furious because I seemed to be sacked just because I was a foreign person. Their reason for sacking me was because they didn't want just one foreign teacher they wanted a white person for no reason at all.

(Pupil in written work, Kidbrook School)

I didn't like the place because all my money was being taken away and I lost my job. I could have got a grade 1 or 2 house as a qualified teacher. Ended up getting a slum house, didn't like that too good.

(Pupil in interview, Peckham School)

It was very annoying. My partner went over first and got a job, then he got sacked from the job. I was annoyed, and I was sent from one place to another. (Pupil, Deptford Green School)

I began to get really angry. They didn't like us, turned against us. (Pupil, Peckham School)

### Blame for situation

I lost my job, felt bad, I blamed it on the immigrants straight away. The person who doled out the money was saying it was the immigrants fault.

(Pupil, Roger Manwood School)

### Remembering that the situation was not real

It could upset you a bit, but always remember they were only acting. So although you got annoyed when they shouted, in the back of your mind you knew they were acting.

(Pupil, Deptford Green School)



Teacher's concern for the level of frustration the team built up.

There were two or three points where the pupils got very involved. Two black kids who were playing immigrants got very very angry. If the woman behind the Social security desk had taken it any further she could have got bonked. The kids slammed down papers and walked away miles from anyone. It built up that degree of frustration. (Teacher, Roger Manwood School)

Question:

Which side were you on in the discussion and why?

#### Breakdown

18 responses, mostly fairly long.

Six groups of pupils out of the 17 interviewed had physically changed sides during the discussion.

Six pupils said they realised that they had ended up on the wrong side, but did not change over.

Twelve of the responses revealed that the pupils had understood the true facts about the job and housing situation.

#### Comment

Most of the pupils had reasons for being on one side or the other.

The fact that some of them realised that they were on the wrong side by the end of the discussion but did not move over was because they were afraid of losing their jobs or their houses. In some cases they were actually afraid of Mr. Ward.

From the Company's reports and the interviews it is obvious that the majority of classes participated well during the discussion and enjoyed the conflict. The team noted two performances where the discussion was difficult and slow. In one case this was because it was a remedial class, and the other because of some confusion in the school itself and a late start.

#### Examples of pupils' comments

##### Involvement in the discussion

There were two groups one bloke trying to say the Sauritons were to blame and was against them. Other group saying they came in (to the country). Found yourself getting angry, and arguing. Everybody concentrating and really getting it off the ground. (Pupil, Blackheath Bluecoat School)

##### Company comment on involvement of pupils

Discussion good. They spoke a lot, examining their own situation i.e. they are all fairly mixed in own views, very personal to roles. (Woolwich Poly, Company's report on the day)  
(This was not a school visited for interviewing)



A view of the argument

1st Pupil: We went into two groups. Shouting. One lot against and one lot for the Sauritons. They(the New Towners) said come in and get jobs, but they (the Sauritons) said they didn't have any. Others saying they shouldn't have them.

2nd Pupil: Sauritons promised jobs and didn't get it others in New Town promised the Good Life and they never achieved that. Both right on each side but different.

(Pupils, Blackheath, Bluecoat School)

Realisation of the actual facts

Not just coloured people's fault, also the Government's fault. The Sauritons were losing their jobs, just because of what they were. They're different, so saying its their fault - using them as guinea pigs.

(Pupil, Crown Woods School)

Being on the 'wrong' side and reasons for moving over or staying

I was a New Towner at the beginning, so I thought support what we are. Some changed over.

(Pupil, Samuel Pepys School)

Some of my friends on his side (i.e. Mr. Ward's) they were afraid that if they were on the Sauriton side they wouldn't get a house. They were too frightened to stand up and move over. The look he gave you was terrible.

(Pupil, Kidbrooke School)

He, (Mr. Ward) offered me a first class house, which I took, and a top class wage of £10,000 a year. I had no problems of unemployment or being houseless because I had the 'good life'. When the Sauritons started to arrive it didn't bother me ... when there were rumours of them coming to live in my area Mr. Ward persuaded me that they had to go. Even though they weren't bothering me. I felt compelled to stick up for my area and keep them out. Seeing as I had no worries of poverty I was just listening to Mr. Ward and eventually agreeing with him. Even though it was only a game I got really involved. Unfortunately I was on the wrong side. I should have been against him, but because of my situation in the 'good life' I wasn't.

(Pupil, in written work, Kidbrooke School)

New Towners were fed information that it was all their fault (i.e.the Sauritons). We stayed on the New Town side, because we felt that we would have a better chance of getting our jobs back.

(Pupil, Roger Manwood School)

All shouting at each other. New Towners saying we took all the jobs, and we're saying no we didn't. Some of us got Grade 3 houses and some of them got grade 1 houses. They kept blaming us all the time. Then after the discussion some of the New Towners came onto the Sauritons side saying this is true you know, because Sauritons haven't got good houses. Those that were left had mostly grade 1 houses, and they started to have second thoughts.

(Pupil, Peckham School)

1st Pupil: They were all saying we took the jobs, but actually they all had the good jobs and houses. The business man, big man, blaming it on us (i.e. the Sauritons) and all the little people around him believed him. They all moved over and left him on his own.

2nd Pupil: They all moved because everyone else did.;

3rd Pupil: No, because they realised everyone was wrong.  
(Pupils, Crown Woods School)

#### Teachers comment on the discussion

##### On the actors speaking in the discussion:

When the actors spoke the class felt that they had communicated and someone was expressing what they felt. This was very valuable.  
(Head Teacher, Greenwich Boys)

##### On the discussion and the taking of sides

##### Criticism

I had reservations about the end of the morning the time we went to see it. (Group from school went in the Summer term to Stage Centre). They (the company) asked the kids to form into groups. It became rather forced. I felt that they were obliged to follow ideas they didn't really agree with. They relied heavily on the spokesman who was one of the Theatre in Education people. The Theatre in Education team hadn't worked it through. One of the problems in the work, it's rushed, no time for slow introduction and build up. I don't think it happened the next time. (The company visited the school in the Autumn). The kids latched on very much more quickly. But the whole business of making them choose sides wasn't so good because there are so many areas and considerations.

(Teacher, Peckham School.)

##### Praise

(Peckham School, company visit in the Autumn Term)

Watching the simulation it was amazing the way it took out the Grade 1 and 2 people on one side ... and others without jobs on different sides and we actually did see kids, not primed to do it, getting up and saying "Oh we made a mistake we didn't realise that you didn't have jobs. I shouldn't be here." and they got up and changed sides. They were amazed at the way they had been manipulated. They had been hauled down the river ... I think they realised how they'd been led and suddenly had to sit and think about what was going on. It was a very dramatic piece of theatre at the end.

(Teacher, Peckham School.)



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Question:

Did you understand the relation between the desks and what happened to your money?

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Fifteen responses, fairly short.

Fourteen remembered the general idea of the desks and their order.

Four expressed some confusion about why they lost their money and what was happening to it.

Five had a clear memory of what they had earned and how much was taken away.

Comment

The pupils are introduced to the idea of the flow of money and ten of the groups appeared to have a basic understanding of the process. The four responses that showed confusion about the process were from pupils in schools the team had visited in the summer term, and the interview was not until two months later.

Examples of pupils' comments

Confusing, first of all. Got wages, got money off, then get a house. If not enough money you had to go to Social Security.  
(Pupil, Samuel Pepys School)

I didn't understand why I lost money, I got £600 and was left with £100.  
(Pupil, Samuel Pepys School)

It was a circle. At one desk you got a job, next got money, and then they took the money away. At another desk got promoted or fired. If fired went to State Benefit.  
(Pupil, Peckham School)

I had no qualifications, and had a small family to support. When I went to look for a job I got one as a cleaner and received £2,000 a year, but when rent, food, clothing and furniture was taken from the money only £500 was left.

I then paid one hundred pounds down on a house which was very unhygienic.  
(Pupil in written work, Kidbrooke School)

Question:

Why did the economic situation change?

Breakdown

Seventeen responses some fairly long.

Seven mentioned that the change was due to there being less money available, two actually mentioned inflation.

Seven thought that the change was caused by the Sauritions.

One thought it was caused by the bosses taking all the money.

One blamed it on the Government, taking too much money.

One did not give any clear reasons.

Comment

Two of the groups who blamed the Sauritions for the change were third years and they appeared to understand the economic base of the programme less well. About half the pupils I interviewed had some understanding of what actually caused the economic crisis in year 3 of the programme. In spite of the team's efforts and the facts revealed in the discussion at the end of the simulation, a large number of pupils were sure it was the Saurition's fault. They may have stuck to this idea, because it was being pushed by Mr. Ward, and mentioned by Liz and the Social Benefit's Officer.

Examples of pupils' comments

Response expressing two opposing points of view:

1st Pupil: Pay went down because the Sauritions were here.

2nd Pupil: No because the country was coming to a bad state and money dropped. We all had a decrease in pay. At that time the Sauritions were shipped out so we automatically thought it was the Sauritions who were causing it.

(Pupils, Thomas Calton School)

Change of view on the cause of the economic situation

Pupil: It was the cost of living and inflation. More people coming in and not enough jobs to go around.



C.R. What was the cause of all that?

Pupil: The Sauritions.

C.R. Is that what you were told?

Pupil: Yes, the N.F. man, Mr. Ward said.

C.R. Did you believe him?

Pupil: Did at first, but when it came out that some people were better off - not Sauritions.

(Pupil, Deptford Green School)

1st Pupil: Too many people.

2nd Pupil: The Government.

3rd Pupil: Defence cuts wasn't it?

4th Pupil: Cuts - money cuts.

5th Pupil: Most people were losing houses and jobs, because not enough money, not enough jobs. We thought it was the Sauritions coming at the beginning, but when we saw some others suffering, saw it differently.

(Pupils, Samuel Pepys School)

Cause - 'money dropping', inflation etc.

No jobs, money was worthless, a crisis.

(Pupil, Charlton Boys School)

Inflation

(Pupil, Roger Manwood School)

Government cut backs.

(Pupil, Crown Woods School)

The Government blaming the Sauritions:

1st Pupil: The Government got so entangled in things, actually couldn't cope with it all. They blamed it on the Sauritions.

2nd Pupil: They were trying to send us back to Sauritions.

3rd Pupil: Before we came over, they were happy. When we came over things were bad, so they had to blame someone. Blaming us for taking jobs.

1st Pupil: The Government were taking more and more money, eventually not enough, and instead of taking the blame, they blamed it on someone else.

(Pupils, Peckham School, Group A)

The Bosses to blame

Not the Sauritions who were taking the jobs away, it was the people who own the firms who were benefiting. They got all the profits.

(Pupil, Deptford Green)

Sauritions fault

Pupil: Because they had partners on the other side and they came over as well.

2nd Pupil: I sent money over, £500 for my partner to come over, when she came over we started losing jobs and getting grade 3 slum houses.

C.R. So you thought it was because the Sauritions were coming over, that there were less jobs?

Pupils: Yes.

(Pupils, Peckham School Group B)

Sauritions coming in, others said. There were jobs for everyone there weren't, couldn't send them back.

(Pupils, Charlton Boys School  
Group B)

A lot of people coming in. There were no jobs to give because a lot of people coming in.

(Pupil, Blackheath Bluecoat School)



Question:

What was your reaction to the game (or the morning)?

Breakdown

Ten responses fairly short.

Four just said that they enjoyed the morning.

Two would have liked the game to have gone on longer.

Only two pupils out of all those interviewed said that they did not enjoy the game.

Two pupils felt that it was a valuable experience, being involved, and learning from this.

Comment

This question was mainly covered by discussion on the reactions to the whole day.

The simulation was certainly enjoyed by the pupils, and for the teachers it proved a very interesting and useful approach.

The majority of pupils and teachers felt that the length of the simulation was about right and that it could not have continued using that structure.

Examples of pupils comments

Would have liked the game to have gone on longer.

Pupil: I'd have liked the game to have gone on for two days, then we'd really learn about it.

C.R. Wouldn't you have got fed up with it?

Pupil: No, it would get more interesting, one day was too short. I wanted to get a job - two or three days.

(Pupil, Thomas Calton School)

Pupil: I enjoyed the afternoon better than the morning, that was rushed through.

C.R. Did you feel that the game was a little short, did you want more time on it?

Pupil: Yes, but not going round and round, get bored. As soon as you got to the end of the desks it was the end of the year and you had to go round again.

(Pupil, Peckham School)

Did not enjoy the game

I can't remember the morning. I didn't really enjoy it. People sending you away, I never got anywhere.

(Pupil, Blackheath, Bluecoat School)

The value of being involved

It was good, I thought about it. If you're involved in something you remember more about it, but if you're just watching you think fair enough, good play, good actors, and then you switch off.

(Pupil, Blackheath, Bluecoat School)

Teacher's comment on the length of the game

The game couldn't have continued. The kids couldn't have stood the tension. The game would have to be re-structured.

(Teacher, Roger Manwood School)

Teacher's comment on the value of the simulation

I'd done some role play things in factories - simulations, so they (the pupils) knew a little, but I knew that I couldn't possibly do a simulation as well as they did (the company). So I wanted them to have that experience. I wanted them to be able to say whether it was more meaningful in terms of understanding more about the issue of race to actually take part in something, as it was to sit and watch a play. I was very interested on that level to see what they got out of it.

(Teacher (Drama), Peckham School)

I've worked on the simulation role as a technique ... It's a drama teaching technique that's most effective. It gives the kids an experience, they've got to suspend disbelief.

(Teacher (Drama), Peckham School)

Response of the female pupils in Peckham Girls School

Drama Teacher: One interesting reaction from the pupils: they started off very bubbly, we were trying to calm them down before they went in. When they actually went in and started they became totally subdued and in fact things were happening to them. The Saurition Head Teacher lost her job and nothing was said. At one point one of the Theatre in Education team came over and said 'They're taking it all very quietly are they alright, what's going on?' I thought perhaps in this sort of school and given the fact that they are women, they are oppressed in many different ways. Much of their life experience involves them holding back. They couldn't react, they put up with it. I had a very strong feeling that up until a certain point they would go on and on taking it.

Social Studies Teacher: It is a school. The company are adults and visitors. The pupils don't yell back. Some of them, when they were taken to the Stage Centre were very taken back by the treatment (in the simulation). They were not sure if this was in or out of role (e.g. the Social Benefits officer). The team dealt with it very well, and used it to the full goading the kids.



Question:

Did you talk about the programme at lunch time?

Breakdown

Twelve responses, all short.

Five groups discussed the programme and its effect on them.

Two were arguing.

Two were thinking about the programme.

Two were explaining it to friends who had not seen the programme.

One forgot about it and played football.

Comment

The question was asked to see whether the morning had a strong enough effect to get the pupils discussing it on their own over lunch.

The majority of pupils actually needed to talk about the programme and to sort out their feelings.

Examples of pupils' comments

Discussed the programme

We talked about it and said all we felt about it. If we were split up we talked about what it was like.

(Pupil, Deptford Green (Group A))

Talking about it with my friend. He's white and I'm coloured. They were saying to him - "Go back to your own country". It made him feel like we felt at sometime, and we talked about it. I felt bad about it, when he went to the State Benefit the woman was giving him hell.

(Pupil, Deptford Green (Group B))

Arguing

Some people argued, people were getting angry.

(Pupil, Blackheath Bluecoat School)  
Group B.

Telling a friend

I told my mate what we'd done in the morning, because she'd not seen it.

(Pupil, Blackheath, Bluecoat School,  
Group A)

## THE PLAY

Question:

What do you think the play was about?

### Breakdown

Thirteen responses fairly short. Within these thirteen interview groups there were several different ideas.

Seven pupils thought the play was about blaming black people.

Four pupils thought it was about racialism.

Three pupils said prejudice.

Two pupils said the National Front.

### Comment

The pupils seemed to be quite definite on what they thought the play was about, and could relate it to life generally.

### Examples of pupils' comments

#### Blaming black people

Anything happens and they blame it on to someone who is not English or white, because they think they're bad. They think white is superior to black. (Pupil, Peckham School, Group A)

People believe what they want to believe, don't believe what's true. If someone is different, they blame it on them. (Pupil, Peckham School, Group B)

In real life people can be wrong about colour, you shouldn't necessarily blame someone because they're coloured. (Pupil, Blackheath Bluecoat School)

#### Prejudice

1st Pupil: It showed colour prejudice.

2nd Pupil: It showed what my Mum and Dad had to go through. They've experienced a bit of prejudice, not a lot.

3rd Pupil: Got a clear point of view - we were just as bad as they were.

4th Pupil: White boys do just as much as coloured boys do.

5th Pupil: Showed how easy it is to blame the coloureds. (Pupils, Kidbrooke School)



The National Front

It was trying to point out the National Front. Showing what the NF members are getting up to. It made you think. That woman was saying Mr. Wood was right for the good of the country. She was doing a dumb act.

(Pupil, Crown Woods School)

Different ideas in one group

1st Pupil: It was about life.

2nd Pupil: The National Front.

3rd Pupil: Blaming black people.

(Pupils, Blackheath Bluecoat School)

Question:

What did you think of the play?

Breakdown

For this question, a breakdown would not provide any clear picture, as the pupils did not give yes or no answers, but commented on many different aspects of the play's presentation.

Comment

This question was to open up discussion on the play's format and presentation. As the play was rather 'Brechtian' in style, the form and the use of song worried some of the pupils. The highest praise for the acting and mechanics of the presentation came from the fourth year Drama option pupils. Nearly all the pupils seemed to have enjoyed the play, but they found it hard to analyse why.

Two of the characters, Mr. Wood and Mrs. Dexter were criticised as stereo-types.

The Company's reports of their Autumn Tour noted restless audiences during the play in four schools, but in five schools there was good concentration. In one school the company felt that the songs had actually alienated the pupils. Where the restlessness occurred the company expressed concern that the play was too long.

Examples of pupils' and teachers' comments

Praise

In the afternoon we had a really good play.  
(Pupil in written work, Kidbrooke School)

I liked the way it was presented with the figures freezing.  
(Pupil, Crown Woods School)

Brilliant acting, never forget that play it was so good.  
(Pupil, Peckham Girls School)

1st Pupil: That play should have went on T.V. - that was like real life, like a musical; stop dead, start do action, stop; use music - really good!

2nd Pupil: The way they used one table as many different things, and the table cloth. We learnt practical things.  
(Pupils, Peckham School - Drama Option)



Criticism - Characters

The National Front people they had were extremes. That woman, Mrs. Dexter, so thick.

(Pupil, Crown Woods School)

The kids coped with the format of the play alright. The characters were all stereo\_types, some ill chosen. This confused the kids, and did not help what the play was about. The story was rather over complicated.

(Teacher, Roger Manwood School)

Criticism - songs

The music was funny, liked it, but seemed funny.

(Pupil, Charlton Boys School)

I didn't like the singing in the play, stupid. It didn't fit, made me laugh.

(Pupil, Crown Woods School)

The songs were generally lost on the kids.

(Teacher, Roger Manwood School)

The ideas in the songs were too dense to grasp. Quite a few of the pupils were startled by the songs but they didn't really listen.

(Teacher, Roger Manwood School)

Kidbrooke questionnaire to pupils who had seen the programme.

Question 4.

Which part did you enjoy the most?

"All of it" - 48 pupils underlined this.

"The drama situation in the morning" - 10.

"The play" - 40

"Discussion after the play" - 2.

(The play scored over the morning in this analysis)

Company's Reports on the play.

Lack of concentration etc.

Student's reaction

They found most scenes long, interest waned towards ends of scenes. They were interested in the theatrical things: the freezes, spits etc.

(of performance at Thomas Carlton School)

Company's reaction

The company felt that at this performance they were "tired and it was hard to concentrate".

Students' reaction

Very hot, so concentration difficult, but they really made an effort.

Company's reaction

Comment on performance by Mike Maynard (writer of the play) that they were "on a knife edge of drawing them in (the pupils) or excluding them".

Practical difficulties: "There were noisy interruptions towards the end, doors slamming etc."

(Performance at Deptford Green School)

Student's reaction

The songs alienated them. They tried hard to concentrate, but it may have been too long. Young? They related p.m. to a.m.

Company's reaction

The company felt perhaps they were struggling to find kids in the p.m. performance ... Some feeling that the performance was wrong for young people and that it was not up to standard.

(Performance at Woolwich Poly)

(Not one of the schools visited for interviews)

Students' reaction

Laughter during performance, sometimes no understandable reason. Testing us? Often an unthinking reaction.

Company's reaction

Had to work hard in the programme to relate it to the audience, and the effect was varied.

(Performance at Peckham Girls School)

GOOD CONCENTRATION

Students' reaction

Very concentrated. Excellent audience.

Company's reaction

Performances were different, a new dynamic, but pretty powerful stuff.

(Performance at St. Paul's R.C. School)

(not visited for interview)

Students' reaction:

Very concentrated for the play. They liked the songs!

Company's reaction:

Not a bad performance, bit better than afternoon before.

(Performance at Crown Woods School)



Students' reaction  
Good concentration.

Company's reaction  
Songs better today. Performance zapped along quite quickly and well.

(Performance at Roger Manwood School)

Student's reaction  
Very good concentration.

Company's reaction  
Distractions, but the company worked hard to overcome it, and did a fairly good show. Aware of concentration from the young.  
(Performance at West Greenwich)

## THE DISCUSSION AFTER THE PLAY

Question:

Did you get involved in discussion with the characters after the play?

and asked during the discussion on this point:

Did you use your own arguments or just the things you had learnt during the day?

### Breakdown

There were 14 responses to the first question, and 12 of these concentrated on the discussions with the new New Front officers:

Mr. Wood and his secretary Mrs. Dexter.

All the responses were long.

### Comment

These questions produced a lot of response. Like the role play question the answers involved description of immediate experience rather than understanding of any abstract concepts.

It was the two extreme characters who provoked the most lively response.

### Examples of pupils' comments

Coloured

Pupil: The lady who witnessed the murder, she was human. She didn't think anyone with coloured skin was different but when we had the N.F. man, when we put real things to him he'd shut up and sit back in his chair. The he'd say, you're all the same you wogs.

C.R. How did that make you feel?

Pupil: Bad, made me want to punch him.

C.R. Could you argue with him and use what you had experienced in the morning?

Pupil: Yes, we told him - it ain't because of the Sauritions. He said the population was rising and the country shouldn't bring in any more coloureds. I said, supposing you emigrated you'd want your family to come over too, and he said yes.

(Pupil, Deptford Green School)



Pupil: We found out when arguing with Mr. Wood that he didn't want every immigrant to leave the country, just the black ones. We asked him about Australians etc. ... We told him he was biased about their colour. He said he would get round to Jews and Germans. We pointed out that he wasn't British because all the original Anglo Saxons had fair hair and he blushed.

C.R. Did you use the arguments from the day, or your own experience?

2nd Pupil: Our own. He was saying their brains are smaller than white people. We said that was rubbish, not from the day, but from what we learnt before.

C.R. Did you talk to anyone else?

2nd Pupil: Mrs. Dexter, she was difficult, because she just followed Mr. Wood and just went off the point.

3rd Pupil: We argued with her, because she said she had a black next door neighbour she liked.

(Pupils, Crown Woods School)

1st Pupil: Talking to the N.F. man, he said everyone should go back to their own country. I said what about me I'd have to go back through several countries. He was saying, it's up to you.

2nd Pupil: We were all shouting at him, it was real.  
(Pupils, Peckham School)

We were trying to get him (Mr. Wood) to see it wasn't the immigrants' fault. ... said he was blaming the wrong people. He wouldn't listen.

(Pupil, Roger Manwood School)

### Criticism

Liz was telling us about the wrong decision, she came out of character. Mr. Wood and the woman were the only ones who kept to character.

(Pupil, Crown Woods School)

### Other characters

1st Pupil: We got a bit mad.

2nd Pupil: We were arguing with the brother, just couldn't get through to him. Couldn't argue with him because he was disturbed.

(Pupil, Blackheath Bluecoat School)

Company's report on the discussion

Out of the 10 performances, the company noted six good discussions and no really bad ones.

Examples of comments on students' reactions:

Discussion good. They couldn't handle Orde's character though (i.e. Mr. Wood)

(1st Performance at Thomas Carlton)

Discussion very good and balanced, mature, some opted out, but many really identifying and talking well.

(Performance at Deptford Green)

Discussion good. Stayed to talk afterwards.

(Performance at St. Paul's R.C.)

(not visited for interview)

Honest in final discussion. Students seemed to be made to think even if there were no major conversions.

(Performance at Crown Woods)



Question:

Was the difference between the morning and the afternoon too great?

Breakdown

Nine responses all short.

Three saw the relationship between the two parts of the day

Two were glad of the change of activity

Four thought there was no great gap between the morning and afternoon.

Comment

The company had expressed some concern about the link between the morning and the afternoon. They felt that the separate parts did not help the pupils to use all their day's experience in the discussion at the end. However, only two teachers expressed doubt on the link between the two sections and this was only after the company had discussed it with them.

Examples of pupils' and teachers comments

Change of activity good

Pupil: The switch was good.

C.R. You didn't want to go on with the game?

Pupil: No, got bored. If the game had gone on any more, I'd have hit someone.

(Pupil, Deptford Green)

Relationship between the two parts of the day

There was a gap in the characters and the kind of things you were doing, but it was more or less the same background.  
(Pupil, Blackheath Bluecoat School)

In the morning blaming it on the blacks and Sauritons, saying it was their fault when it wasn't and in the afternoon trying to blame it on a coloured person when it wasn't. Two things the same.  
(Pupil, Crown Woods School)

Difficulty of link

I shared some of their (the company's) unhappiness. I don't think it transferred the ideas and the reactions from the morning clearly enough - for our kids anyway - into the afternoon. It was a big jump in imagination, not all the kids made it. I'd like to have seen a simpler play in the afternoon.  
(Teacher, Roger Manwood School)

Questionnaire replies from Greenwich Theatre in Education's form

Question: Do you think that the links between the two sessions were understood by the students?

Replies:

Not in all cases, but the majority of them made the connection and used both elements to refer to in later discussion which helped the others to grasp the links in hindsight.

(Teacher, Crown Woods School)

Totally - the structuring made this possible. Each stage of development contributed to the afternoon programme. The 'doing' experience helped the 'understanding'.

(Teacher, Blackheath Bluecoat School)

Dealing with the link

It helped taking them for a class after the morning and talking over what they'd learnt, helped to bridge the gap. The teacher in the hall took them and talked things over in general terms.

(Teacher, Kidbrooke School at the Teacher's Workshop with Greenwich Theatre in Education)



Question:

Can you remember any of the facts on the information sheet?

This was in the form of a newsheet and given out after the morning session.

Breakdown

Fourteen responses.

Of these only one group could remember nothing on the sheet.

Four remembered only the violent pieces of news, the stabbings etc.  
(one of these were third year boys)

Nine remembered one or two myths or facts.

Examples of facts remembered

More people leaving the country than coming in.

More murders in Scotland.

Pupils held back in schools by immigrants (myth).

Crime higher in Glasgow.

Immigrants not taking all the jobs.

Worse slums in Glasgow.

Examples of pupils' comments

1st Pupil: Crime - higher crime rate in Glasgow, and hardly any coloureds there.

2nd Pupil: Myth that all immigrants are coloured, most of them are white.

3rd Pupil: More whites leaving the country, and its not true that coloureds are taking jobs.

(Pupils, Samuel Pepys School)

1st Pupil: Asians getting hurt.

2nd Pupil: A murder in the market.

(Pupils, Thomas Calton School)

Teachers' comments

Its not very important if the kids don't remember the fact sheets.  
In Social studies we aim to get the kids to understand conceptually  
not to be bothered remembering facts.

(Teacher, Peckham School)

Giving them the papers was very good. They did take them and  
read them at lunch time, other kids got interested.

(Teacher at Teachers' Workshop with  
Greenwich Theatre in Education)



## FOLLOW UP WORK

Question:

What work did you do in the school as follow up to the programme?

### Breakdown

Twelve responses from pupils.

The teachers of the ten schools visited were also asked.

### Out of these ten schools:

Two did no follow up work at all (West Greenwich and Thomas Calton)

Two had one period of discussion after the programme and did no other work on it. (Deptford Green, Crown Woods)

One class did some practical visiting to a court, related to their Social Studies. (Samuel Pepys). (The company were in the school for a week)

One had a discussion and a class in Social Studies. (Charlton Boys)

One did only drama work (Blackheath, Bluecoat)

One did only written work (Peckham)

One did some drama work and some written work (Roger Manwood)

One did a full range of work, cross-curricular (Kidbrooke). The company were in the school for a week.

### Comment

Of the schools who did little or no follow up work afterwards there seemed to be a desire to let the programme and not the school deal with the difficult subject of race and prejudice, and to let the pupils absorb the ideas from the programme in their own way.

To see what the pupils felt about following up I asked them what they would have liked to have done. This makes an interesting comparison and is dealt with in the next question.

Nine of the ten schools did deal with race in some form, again this is examined later.

In both Thomas Calton School and Samuel Pepys I did not talk to all the groups who saw the programme, and therefore other classes might have done some follow up work. In these two cases no information was available from teachers, due to difficulty in finding time to talk to teachers properly and the non-return of questionnaires.

Examples of comments from pupils and teachers

Reasons for doing no follow up work - West Greenwich School

Head Teacher: We have to be careful how things are approached and do so as a united group of people. We have problems but not because of colour.

C.R. Did you not do anything with the programme?

Teacher: We don't want to.

Head Teacher: I'm not sure it's a good idea to hammer home they are different. We work together here.

C.R. Are the pupils aware of the race problem?

Teacher: A number of them are, but not in the school.

One discussion period

The teacher at Deptford Green preferred to use the programme as a one off, outside the curriculum. The pupils who saw it were from the Drama Class, fourth year option, and therefore from a number of classes. There were also some Social Science pupils who saw the programme. Social Science does not do race until later on in the year. When the teacher does introduce the subject she may well use the Teachers Notes provided by Greenwich Theatre in Education.

Crown Woods

The teacher wanted to use the programme as a discussion on drama, looking at the format and presentation. However racism was of interest but not a subject she wished to develop. She has referred to the programme when discussing authority figures and when working on "Lord of the Flies".



visiting related to Social studies as follow up

Samuel Pepys School

Of the two classes I spoke to one had done no follow up, and the other had done some work in Social Studies. This consisted of a visit to Camberwell Court to see some of the cases that came up, and the pupils were much more aware of the colour problem when watching the cases. They had a number of lessons about 'sus.' and crime, myths and facts.

Discussion and a Social Studies class

Charlton Boys

The teacher could not attend the performance, and she is only there on a temporary basis. The school is closing down and only the third year are in that section of the school. The teacher knew the team well and knew that the pupils had not seen much Theatre in Education work. She wanted the pupils to have the experience of a Theatre in Education programme, but as she was only there for two terms she did not plan to build the subject matter or performance into any on-going work. The discussion period allowed the pupils to tell the teacher what happened.

The class in social studies consisted of discussion about coloureds in general and about immigrants. Also two lessons on the National Front and the Socialist party and the difference between the two.

(This information was from the pupils).

## Drama work

### Blackheath Bluecoat School

The drama teacher used the Greenwich Theatre in Education's Teachers Notes and worked on 'the two blocks of flats' improvisation and developed it.

Pupil: Two housing estates - flats - one had facilities, the other didn't. We had to learn to share, but it didn't work out.  
(Pupil, Blackheath Bluecoat School Group A)

Pupil: Two lots of flats, one side was good, the other was smashed. Some of us were New Towners, some Sautitions.  
(Pupil, Blackheath Bluecoat School, Group B)

## Written work and social studies

### Peckham Girls School

No drama work was done partly because half term came after the programme and there were people in the school from Goldsmith's College and they were working with the class concerned. Some of the pupils came from Social Studies rather than the drama option class, but because they came from four different classes follow up had to be in the form of individual talks on the programmes.

The follow up work for the drama class consisted of answering questions on "Race Against Time" on their worksheets and a discussion.

## Written work and drama follow up

### Roger Manwood School

The drama teacher did improvisation work with the fourth years on the theme of immigration, and working generally on prejudice.

One improvisation I watched on video was based on the use of two words "Bod" and "Yid". The drama teacher felt that this improvisation was something the pupils did "without realising its full implications". (interview). The theme of this improvisation was that "they realised someone didn't fit in and ganged up on him until he did". (Teacher in interview).

The explanation the pupils gave was that they had only one word 'bod'



and never thought there were any others. So when this person arrived insisting there was another word 'yid' they got annoyed and asked him to stop. When they disarmed him they persuaded him to use their word. Then they realised his word was interesting and they went off saying it. For the small group of fifth year who had seen the programme discussion and written work were the follow up.

The English teacher used the Greenwich Theatre in Education's Teachers' Notes with classes who had not actually seen the programme. One of the pieces he used was "The Arrangement in Black and White" by Dorothy Parker.

#### Full cross curricular follow up

##### Kidbrooke School

The company were in the school for a week.

Follow up or related work was done in English, history, geography social science, drama, and religious studies.

The religious studies department set out a course on the religious culture of ethnic minority groups, feeling that this was the best way that R.E. could contribute. They aimed at providing the pupils with an understanding of the different religious cultures:

It is within the culture that differences, when compared to another culture, find expression. It is these differences which often form the basis of misunderstanding etc. R.E. lessons should therefore aim to help the pupils gain empathy with ethnic-minority groups as they come to terms with the 'culture shock' they are experiencing.

(from R.E. department hand out on the follow up to "Race Against Time" p.1.)

Kidbrooke - drama follow up

In drama we did quite a lot of social situation work with third years ... Used basic conflict situation, used the idea of someone coming in from outside, the effect and response. Also used the Teachers Notes - the idea of the East and West flats, and the idea of a youth club with another group joining.

(Teacher in interview)

This concentrated follow up can have its dangers:

Pupils comments on the work done and their feelings

Kidbrooke:

1st Pupil: There were classes going on in English and Social Science about it.

2nd Pupil: We talked about it in history.

3rd Pupil: Did get a bit fed up with it, because everyone was saying what was it like.

4th Pupil: Good if it was just lesson, but it was about three lessons, every day for three weeks - horrible! Discussion would have been enough. In the end you forgot what you thought before and just wanted to say, shut up I've had enough of this.

(Pupils, Kidbrooke Group A)

1st Pupil: Social Science, English. Felt we did it too much. It was an interesting day. Fine if doing something like acting a part, much more interesting. Didn't enjoy it as a lesson.

2nd Pupil: In Social Science we just had to read a passage and answer some questions. Better in English. In Social Science we were interested and wanted to see something like that again, but she got the idea that we wanted to answer questions on it. It (the programme) was really interesting, but not to write about.

(Pupils, Kidbrooke, Group B)



Examples of follow up work done after the first tour, Summer Term 1978

School visited for interview:

Peckham School

Last term we got a lot more 'mileage' out of the programme. Talked about their (the pupils') knowledge and experience of discrimination. We got them to discuss. Then we had another session on Colonial Background and why different people got here. Then what started to emerge was the kids' levels of racism. One group with a student had a marvellous one and a half hour discussion.

We refer back to the programme now with the fifth year who saw it last term. They use the programme, not the facts, but the impression, the idea of underdeveloped countries, such as Sauritious, they are doing a project on the third world.

(Social Science Teacher, Peckham,  
in interview)

Crown Woods

We had the programme right at the end of term, so we didn't do much except talk. Never got cross-curricular work going, but the group's tutor came with me (to Stage Centre) and found it a very valuable day, and has also had further discussions with the kids themselves.

(Teacher, Crown Woods, from returned  
Teachers' Questionnaire to Greenwich  
Theatre in Education)

Follow up after first tour in schools not visited for interview

St. Ursula's Convent

I have used the same approach to other issues, several children have taken material to read and use in other subjects English, Social Studies.

(Teacher, St. Ursula's Convent School. From  
returned Teacher's Questionnaire to Greenwich  
Theatre in Education)

Abbey Wood

Little follow up work done. The programme made such an impact on them that hammering it in would have caused a reaction. Inter-curricula communication not good here.

(Teacher, Abbey Wood from returned Teachers'  
Questionnaire to Greenwich Theatre in Education)

Thomas Tallis

The Company visited the school for a week.

Although the whole staff is committed to examining the curriculum for racial balance, the presence of the programme was able to focus individual subject teachers on work to be done during, and following, the week. Considerable help was received here in the form of

discussions with the team and the provision by them of a most effective collection of teachers' notes. Extra materials and advice were provided by Crispin Jones from Centre for Urban Educational Studies. The English drama time was used mainly for discussion and writing in-role essays on 'My three years in New Town'. The humanities faculty concentrated on patterns of immigration in the world and over the centuries, and our stereotyped views of different nationalities. Statistics, their use and misuse, were examined in maths and in art pupils discussed the motivation and creation of propaganda posters. Our librarian, Jessica Yates, produced a booklet for each third year pupil listing and describing further reading stocked in the library.

This brief description of some of the work arising out of the week cannot adequately represent all our thinking and practice, but there is no doubt that our long term aims for the curriculum have been furthered by the concentration required for this week.

Two weeks later we held a follow-up discussion in the school during which the team showed slides of the programme and we talked about its effect.

(Maggie O'Connor, Head of Faculty at Thomas Tallis School, Article in ILEA 'Contact' Magazine Issue 12, Vol. 7. 22nd September 1978, p.34)



Follow Up

Teacher's Notes

Greenwich Theatre in Education's questionnaire: to teachers:

Q.9. Did you find the teacher's pack a useful resource?

St. Ursula's Convent School (not visited)

Almost too good. I feel guilty if I don't make enough use of it.

Crown Woods

Yes, but pretty intimidating.

Two other schools: Blackheath Bluecoat and Abbey Wood just answered 'Yes'.

Question:

How would you have liked to have followed it up?

Breakdown

Nine responses.

Four suggested that they would like to have made their own play up about the subject.

Two wanted some kind of discussion.

One group wanted to talk to people in the street about it.

One suggested a project.

One group was not sure.

Comment

There was definitely a feeling amongst the majority of pupils who did little or no follow up, that they would have liked to have done some kind of work on the programme, but not in the form of lessons. The suggestions to do a play came from the fourth year drama option groups.

Examples of pupils' comments

On the need to do some kind of work

1st Pupil: Better if we did some work.

2nd Pupil: But not have it as a lesson.

(Pupils, Thomas Calton School)

1st Pupil: We should have carried on after - talking. Its hard to get your own opinion at the time, because so many people shouting, you get muddled up.

2nd Pupil: It would have helped to have more facts after.

(Pupils, Samuel Pepys School)

Do a play

1st Pupil: Act it.

2nd Pupil: Best way, act it out, get into a part, you know how angry you will be.

(Pupils, Kidbrooke School)

1st Pupil: Do a play, our own ideas, just once.

2nd Pupil: I think we should have done more work on it, to make it stick in your head.

(Pupils, Blackheath Bluecoat School)



1st Pupil: I'd like to do a play like they did, about it.

2nd Pupil: Be a chance of saying more things. Give everyone your side of what you feel.

(Pupils, Peckham School)

### Project

1st Pupil: Find out more and do it in a folder as a project.

2nd Pupil: See what people think about race as a project.

3rd Pupil: We should have carried on otherwise it just goes out of your mind.

(Pupils, Charlton Boys School, Group B)

### Talk to People in the Street

1st Pupil: Like to talk to people in the street - ask them.

2nd Pupil: Ask them about the National Front, see if they can change their minds.

(Pupils, Charlton Boys School, Group A)

## EFFECT AND VALUE OF THE PROGRAMME

### Question:

Before you saw the programme were you aware of any racial prejudice?

### Breakdown

Ten responses, all short.

Three groups did not think or understand about prejudice before the programme.

One pupil admitted to some kind of personal prejudice.

Five groups knew there was prejudice, but were not prejudiced themselves.

One group said there was no prejudice in the school.

### Comment

I think that the question was too vague, as a result the pupils answered it in several different ways. Although only one pupil did admit to some kind of prejudice in this question, prejudice did become apparent in other contexts. A teacher commented on one pupil who had made very racist comments in the past.

Teachers assured me that there was no prejudice in the schools, and the pupils appeared to agree.

### Examples of Pupils' comments

#### Not think about or understand prejudice before

I didn't understand much beforehand. I was confused about Nazi and anti Nazi.

(Pupil, Kidbrooke School, Group B)

I didn't know about it, didn't think about it. Wasn't involved in it, but after the programme I was more involved.

(Pupil, Samuel Pepys School)

#### Admitted prejudice

Maybe I was a bit prejudiced before the programme. Coloured people think everyone's against them and don't think straight.

(Pupil, Kidbrooke School)



Other areas of prejudice that emerged during the interviews were:

Not liking Pakistanis.

Not wanting to have a coloured boyfriend.

Thinking that coloured people were taking houses and causing unemployment.

Knew there was some kind of prejudice

Heard and read about prejudice before the programme.  
(Pupil, Thomas Calton School)

The anti Nazi league came up (to the school) and talked. They put posters up.

(Pupil, Crown Woods School)

Where I live it's a white population so we get N.F. leaflets for "Better Britain".

(Pupil, Deptford Green School, Group A)

Not prejudiced in the school

Not prejudiced in the school, but outside white people call us names.

(Pupil, Deptford Green School, Group B)

Teacher's comment on racism of a pupil

I've had head on rows with him on racism. He wasn't giving a true impression today (in the interview) of some of the things he's said in the past about racism.

(Pupil, Teacher, Roger Manwood School)

Questions:

Did the programme change your ideas at all?

What was the value of the day for you?

Comment

As these questions were concerned with the same thing, I have put the responses together. The majority of pupils did have a definite opinion on what the programme had shown them. The actual effect on pupils appeared to be fairly similar although they expressed it differently, e.g. it made you think, or, it made you more aware.

Summary of pupils' answers

Twenty-two responses in all from the two questions, all quite long.

The ideas were:

It made you think.

Can understand why white people are accusing us. (Coloured pupil)

Not change your ideas, but give them direction.

More aware.

See things better.

Realise immigrants are not taking jobs.

Feel more strongly.

Get the facts.

Did not say much before about prejudice, just repeated things heard.

Made things clear.

Learn about life and what is happening in the world.

It's wrong to be prejudiced.

Shows us what will happen when we leave school.

Made you embarrassed about thinking of any prejudice.

Made you more aware of what people will believe.

Made you think that you have to work hard at school so when you leave you can get a better job.

Showed us not to believe anything. Got to find out for yourself.



showed you the other side.

It forced you to have an opinion.

Examples of pupils' comments

Made you think

1st Pupil: It made you think. I've realised from that, that I've been against coloured people. It made me stop.

2nd Pupil: ... More aware of what's happening, should have noticed but I didn't. I'm more aware of what's happening when I listen to the news. When you see a swastika you're more aware.

(Pupils, Kidbrooke School)

Give ideas direction

1st Pupil: It didn't change my ideas, but gave them direction.

2nd Pupil: I had my own ideas.

3rd Pupil: You can't be influenced by something like this.

(Pupils, Crown Woods School, Group A)

Repeated things before

I see things better now, feel more strongly than before. I didn't say much before, but just repeated things. Now I see they're not true.

(Pupil, Roger Manwood School)

Learn about life

1st Pupil: You learnt about life, and what's happening in the world.

2nd Pupil: ... Taught you about life, people losing jobs.

3rd Pupil: How it affects us all.

4th Pupil: More aware.

(Pupils, West Greenwich School)

Embarrassed about being prejudiced

1st Pupil: It makes you think.

2nd Pupil: It made you feel embarrassed about thinking of any prejudice.

(Pupils, Crown Woods School, Group A)

Changed ideas

Pupil: It changed our minds.

C.R. In what way?

Pupil: About the National Front.

(Pupil, Charlton Boys, Group A)

Got to work hard at school

It made you think you've got to work hard at school, so when you come out you can get a better job.

(Pupil, Charlton Boys, Group A)

Find out information for yourself

It showed us not to believe anything. You've got to find out for yourself. You don't know if what people say is true.

(Pupil, Peckham School)

Forced you to have an opinion

1st Pupil: It was an experience - look from both sides, but they didn't show you the other side.

2nd Pupil: It forced you to have an opinion, because they all had a point of view.

(Pupils, Roger Manwood School)

Pupils' Written Comments

Kidbrooke School: (3 pupils)

I learned that the immigrants in this country are not to blame for the economic crisis, or the housing shortage or the unemployment crisis. ... I learned how readily people blame people different from themselves for a crisis, and I understand why many resent the whites.

I learnt from taking part that there are many naive and ignorant people in the world who live on myth not on fact.

I have learnt a lot about prejudice and of the consequences it has, as in the play we saw. Also because of what the coloured people have to go through in the country of Britain.

Examples of pupils' comments from a questionnaire at Kidbrooke School - organised by the Drama Teacher

I've learnt that some people can be cruel and just shout cruel things without realising.

I used to agree a bit with the National Front but I obviously didn't know enough about it. Now I don't agree with the N.F.

Everyone is the same, it doesn't matter what nationality you are.

I learnt that you should think before you blame.



Teachers' Comments on the value of the day

From Teacher's Questionnaire (Greenwich Theatre in Education)

Question: Compare pupils' immediate response to their later reactions to the programme and the issues raised.

Answer (Teacher, Crown Woods School: (after tour in Summer Term)

The immediate response was very positive. Two boys in particular appeared to have modified their prejudices considerably and voiced what they had learned during the 'game', and the discussion, but had gone back to square one by the time we discussed the day together or appeared to have done so.

Comment in interview from another teacher in Crown Woods.

It opened the kids eyes to the problem of race, and made them aware of the capitalist situation - worker against authority.

Blackheath Bluecoat School. Teacher in written comment.

The programme challenged the children's preconceived ideas and prompted them to gain insight into the issue explored by the programme. The effect is not so much political more opening up avenues. The uninformed see that there is something to be said on the issues and respond to the visual demonstration of a point.

The long term value seems hopeful. Much of our teaching is trying to 'break' children into the outside world and give guidance as to how to operate in it, but the teacher can't be entirely successful because a school is not the real world. But Bowsprit (Greenwich Theatre in Education) can bring the real world into the Drama Hall in a programme of this kind.

Kidbrooke School, Teacher in interview

It did affect most of them - it affected them in the way they live and think.

Peckham School - Teacher in interview (Social Studies)

What I liked very much was having the Sauritons in another room. The kids saw immigration in to the country not as a great tide but as people trying to get in - reality.

Drama teacher:

Also the reality of the situation they found themselves in. Better than watching a documentary. Very significant from the kids' point of view because it was actually happening to them.

Roger Manwood School - Drama teacher

It was a chance to air the theme, give them a gut reaction they could use and relate to.

English Teacher:

I certainly got a degree of optimism from the programme. People doing things kids could relate to.

Thomas Tallis - Head of Faculty from an article on RACE AGAINST TIME in ILEA Contact magazine.

Without doubt, the presence of an outside group dealing with such a delicate topic made it easier to deal with internally. It was noticeable that colleagues who had expressed considerable reservations in the beginning were pleased and encouraged by the response they had from pupils during tutor and registration periods, as well as lessons generally. It is a most valuable function of a Theatre in Education team's work to provide the external stimulus for work in this area since, through their skills as teachers as well as actors, they can create a perspective which the staff of a school can go on to develop.

We found it a very stimulating and valuable experience, and as one of the pupils said: "Cor, when can we do this again?"

("Contact", ILEA, Issue 12, p.34)



Question:

Have you used the experiences or the facts in the programme?

breakdown

Thirteen responses.

Five used the experiences and facts in arguments about prejudice with people outside school.

Two used the experience in arguments with their own friends.

Two might use the information when the occasion arose.

Four replies were not definite.

Comment

Three of the five examples of positive use of the programme were from pupils in the two schools who had the programme for a week. I visited them about two months after they had seen the programme and this time gap had allowed more opportunity than the two to four week gap between performance and interview of seven of the schools visited.

Examples of pupils' comments

My brother saw black boys mucking about and he started calling them all names, but there was a group of white kids who were much worse, smashing windows, and I said what are you going to say about them, and he said they're only having a bit of fun. We had this great argument about that and we wouldn't talk to each other for about a week, after seeing the programme I thought this is my chance. Wouldn't have done so before seeing "Race Against Time".

(Pupil, Kidbrooke School, Group A)

My Dad calls them 'wogs'. I said to him you don't know anything about it yourself. Had an argument with him at home about it after the programme.

(Pupil, Kidbrooke School, Group B)

I argue with my older brother, he's very against white people. I argue its not always like that, did it before, but the programme helps because you can make points better after looking at the show. Argue about something but can make it come across to him better because you've got better points.

(Pupil, Samuel Pepys School, Group B)

## Praise and Criticism of the programme

### Comment

Very few pupils expressed dislike of the programme, and even then it was indifference rather than dislike. Only three pupils out of approximately 110 interviewed were indifferent.

The criticism was mainly from one school, and had obviously come up during their discussions.

The teachers were positive in their praise of the programme and the company, this was clear not only in their specific praise, but also in their whole approach to the programme.

### Praise

#### Teachers' Comments

The team had taken time, carefully and sensitively and produced one of the most valuable pieces of Theatre in Education I have ever seen.  
(Teacher, Roger Manwood School)

I'm interested in theatre communication a burning aspect of life. This is what the team did.  
(Teacher, Peckham School)

I was quite impressed, a very well balanced programme, attempted to get to the situation.  
... I think the Bowsprit (Greenwich Theatre in Education) are an excellent company. I don't think I've seen them do a bad programme.  
(Teacher, Kidbrooke School)

#### Kidbrooke Questionnaire to pupils

##### Question 8:

Underline the phrase that describes (as near as possible) how you felt after seeing the programme:-

I'm Glad I saw it - 60 pupils underlined this.

It was interesting - 39 pupils

It was boring - no pupils underlined this

It wouldn't have bothered me if I hadn't seen it - 1 pupil underlined this phrase.

#### Teacher's comment in Greenwich Theatre in Education Questionnaire

Excellent day - a topic more easily handled by strangers than well known teachers. Kids are quick to sense bias in teachers, and white kids (in this class) keen to feel insults not always intended, to black kids.  
(Teacher, Abbey Wood School - not interviewed)



Pupil in interview

Ask them to come back again.

(Peckham School)

Criticism

1st Pupil: If you held any N.F. views then you would be out with (on the side of) the characters. So you had to play along with your part.

C.R. Did you all feel that you were being forced into playing a part?

2nd Pupil: Yes you were being controlled, like pawns, in the game in the morning.

1st Pupil: They wanted you to agree.

C.R. Did you all feel that you were being manipulated through the game?

3rd Pupil: They told you that you couldn't be half and half, had to be either one.

C.R. How would they have presented you with both sides, the N.F. more to say?

3rd Pupil: No, but we should have been given more facts. The leaflet was biased.

(Pupils, Crown Woods School, Group B)

(Group A also expressed similar feelings)

Samuel Pepys School

Pupil: I don't think it was a good idea for them to come to the school because it could start trouble.

C.R. Do you think it did?

Pupil: No, but it could have done.

(Pupil, Samuel Pepys School)

Other criticisms have been very specific and have been included in the appropriate sections.

Question:

Do you think you learnt more from the programme than you would have done in a series of lessons?

Breakdown

Eighteen responses - All felt that they had learnt more through the programme

Comment

The main reason given was that the programme was enjoyable and that to join in meant that they remembered more. It was learning by doing.

Examples of pupils' comments

I think if we had an exam in it we'd get full marks.

(Pupil, Kidbrooke School, Group A)

If we'd just had a series of lessons and not seen 'Race Against Time' it wouldn't have had much effect.

(Pupil, Kidbrooke School, Group B)

You learn from having done it. If I get a book and discuss its not so good. I read, but I've got so many things on my mind I can't read a book and ten days later remember anything in it, but this (the programme) was two months ago and I still remember it.

(Pupil, Samuel Pepys School)

Experience it. Feel it from a different point of view, you wouldn't get that in a lesson.

(Pupil, Deptford Green)

Yes, because I wouldn't have had the experience. It taught me by doing.

(Pupil, Thomas Calton School)

Enjoying yourself because you were actually acting it out. Get bored with a series of lessons.

(Pupil, Charlton Boys School)

1st Pupil: Yes, if studied by ourselves we wouldn't know what it was about.

2nd Pupil: Everything was brought into one thing.

3rd Pupil: If every lesson was like that it would be great.

(Pupils, Peckham School)

That was real learning, that was real work.

(Teacher's report of pupil's comment,  
Teachers' Workshop)



Teachers' comments

The programme was flashier than the classroom message, but in terms of reality it's doing the same kind of thing ... It produced a day's entertainment that satisfied me because it raised some issues rather better than I could have done in lessons.

(Teacher, West Greenwich School)

It teaches them something different. The teacher's role is rather more wide ranging. What the group did was to give the pupils an experience which they remember and can draw on.

(Teacher, Roger Manwood School)

There is only one of me. There's a great deal of difference doing a lesson if it's just me. In drama kids need a certain amount of physicality - chairs, sets etc. it helps. The detail aids their belief in the situation enormously, without it it's not as attractive.

(Teacher, Peckham School)

Question:

Would you like to see anything like this again?

Breakdown

Nine responses.

Eight wanted more of the same sort of programme on a different subject.

One pupil did not want to.

Comment

This question began a discussion on how often it would be useful for the company to visit a school. The pupil's opinions on this varied from three times a week to once a year.

Examples of pupils' comments

1st Pupil: It was interesting - different.

2nd Pupil: Sometimes should do different things to be exciting.  
I want it once or twice a week.  
(Pupils, Thomas Calton School)

Yes, every year, because we'd get bored if we had it too often.  
(Pupil, Charlton Boys School)

1st Pupil: Have it three times a week.

2nd Pupil: No, once a month, if its too often we'd get bored.  
(Pupils, Peckham School)

Teacher's Comment:

In their five years, five times would be optimum - once a year.  
(Head Teacher, West Greenwich School)

I don't think its their job to be in the school constantly. I think their main function is to stimulate. I see them very much as a stimulator of interest and launching an approach to the subject.  
(Teacher, Kidbrooke School)



## TEACHERS SECTION

Why the programme was booked and by which department

Breakdown of The schools visited

The programme was booked by

Four Drama Departments: Blackheath Bluecoat, Kidbrooke, Deptford  
Green, Roger Manwood Schools

Two Social Studies Departments: Peckham, Samuel Pepys Schools

Four English Departments: Charlton Boys, Crown Woods, West Greenwich,  
Thomas Calton Schools

Reasons for booking: Summary:

The company's responsible attitude to political and social issues  
(Blackheath Bluecoat)

A subject everyone is feeling strongly about (Kidbrooke)

Theatre in Education is a useful teaching tool (Deptford Green)

Wanted the pupils to experience a Theatre in Education programme  
(Charlton Boys)

As theatre criticism (Crown Woods)

An important subject not dealt with in the school (West Greenwich)

It fitted into the Social Studies Course and useful as theatre and drama  
(Peckham School)

A different way to tackle the subject (Roger Manwood)

Teachers' Comments

Blackheath Bluecoat School

The programme came at an appropriate time, after the N.F. demonstration in Lewisham, therefore it was a very sensitive area.

I had the programme in the school because Bowsprit (Greenwich Theatre in Education) have a responsible attitude towards political and social issues. They're aware of how vulnerable children are to the emotional impact of live performance and what a powerful effect outsiders have in a school.

(Written comment)

Kidbrooke School

I thought this was a great opportunity because it was a subject everyone was feeling very strongly about at the time. Also thought I could use this to show how useful a programme could be for different subjects.

(In interview)

Deptford Green School

I see Theatre in Education as a useful tool and very useful to say something on more touchy subjects.

(In interview)

Charlton Boys School

I realised that the school hadn't seen much of this kind of work, and I wanted the programme as an experience for the pupils.

(In interview)

Crown Woods

I booked it because I was interested in it and could use it as a dramatic discussion on shape etc. with the pupils, not because it was about racism.

(In interview)

From the interview:

It was booked because it was a subject that the teacher thought important, but not one that the school dealt with at all. So, the programme raised issues that the school would not normally have touched on, because of its policy of keeping the race question out of lessons, and the school.

(Interview with teacher and Head Teacher)

Peckham School

I saw it last term when we went down to the Stage Centre. I thought it was very good in terms of timing, excellent the way it fitted into the course. (Social Studies). When I found out that it was being done again I decided to use it again. Thought it had a mileage for Drama as well.

(Social Studies teacher in interview)

Peckham:

I must confess I was extremely keen on it, maybe for all the wrong reasons. I'm interested in theatre as an art form, and I know, having seen the way Theatre in Education companies work, what it was going to be like. I do a lot of talking to the kids about role play, improvised drama, scripted drama. I knew that the simulation would be a totally different experience for them ... I wanted them to see all these different forms, so that when we looked at things in the theatre there were things we could readily refer to ... I wanted them to be able to say whether it was more meaningful in terms of understanding more about the issue of race to actually take part in somethings, as it was to set and watch a play.

(Drama Teacher in interview)



Roger Manwood School

I booked the programme because it was another, different way to tackle the subject.

(In interview)

Thomas Tallis School  
(not interviewed)

The general consensus was that we had more to gain than to lose. The way the programme took up the problem of discrimination and related it to race relations seemed a very positive approach and events in the last year in Lewisham and Greenwich, two of our catchment areas, made it clear that we ought to be doing something.

('Contact' Issue 12, 1978, ILEA, p.34)

## Booking of and organisation for the programme in schools

### One day performances

#### Comment

Booking the programme was fairly straightforward for most schools, but two Head Teachers needed reassurance on the respectability of the company. The article on the programme in the ILEA magazine 'Contact' helped solve this problem in one case.

The organisation of the one day presentations was much more difficult, especially when the fourth year were involved. They are split into several different classes taking different subjects. Organising one day's timetable to free these pupils often involved teachers in talking to a large number of staff. Where the programme was booked by the Drama Department, it was often the Drama Option group that were involved.

#### Booking

##### Roger Manwood School

The Head asked me about it, because he'd heard of rogue theatre groups at a meeting at County Hall. He asked if this was one. I said no, and vouched for them. The grant from ILEA made them respectable.  
(Teacher in interview)

##### Peckham School

Drama Teacher: I don't know what reaction I'd have got if I'd asked for it, as I'm new in the school.

Social Studies Teacher: I'd had it before so I could ask for it again.

Drama Teacher: It was interesting when I talked to the Head Teacher she asked if it was the programme that was featured in 'Contact'. I got the impression that this meant it was a good thing.

Social Studies Teacher: Partly my fault, I sold it as that. Last term we sold it because it was very much what the course was about.  
(Teacher in interview)



## Organisation

### Crown Woods School

Teacher had to see 67 teachers to organise two classes because they were fourth year all doing different subjects.

(Teacher, from interview)

### Roger Manwood School

Booked by the drama department:

It was not possible to share it because of timetabling, we used the drama classes. I was going to work with the Social Studies Department but this was not possible - a shame.

(Teacher in interview)

### Deptford Green School

It was just the Drama class that saw the programme. They take drama as an option and are therefore a combination of a number of classes. There were also some pupils from Social Science.

(Teacher in interview)

### Peckham School

The Drama Workshop in on Thursday, she (Social Studies Teacher) wanted Thursday, so she said if my fourth years can take up your Thursday we'll combine. So it was a thing of mechanics, effecting a combination between two departments: English and Social Studies.

(Drama Teacher in interview)

## Organisation and value of the week's performance in a school

### Comment

The organisation involved in having the company in the school for a week was quite major. In the three schools that undertook it in the summer term: Kidbrooke, Samuel Pepys and Thomas Tallis, the staff were involved in drastic alterations of the timetable and hours of discussion with other members of staff. However, the value of the week's presentation appeared to repay all the hard work.

Of the schools who had the programme for one day two of those visited definitely wanted the company to come back for a week, and could see no major problems in organising this. (Roger Manwood and West Greenwich). One school would have liked the week, but could not take up the company's offer because the Head Teacher was worried, not about the timetable organisation, but about the 'readiness' of the pupils and the staff to cope with the programme for a week.

In the Teacher's Questionnaires two schools did not want the week and another could see real organisation difficulties.

The actual subject matter of the programme was one of the causes of difficulty in booking both for one day and for a week.

### Teacher's Comments

Kidbrooke - one week.

### Organisation

This was done with the Deputy Head to get all the teachers involved. The time table was totally re-organised for the week. This was only possible with the third year. For the fourth year it would be very difficult because they are all streamed. The subjects that became involved were: History, drama, English, geography, Social science and political science. Staff watched the programme.

(From the teachers' meeting)



## Value

C.R. Was the week much better than the day?

Teacher: I think it was, we all talked to each other and all felt involved ... We needed to get so many teachers from different subjects interested. Certain people have a sympathy and understanding towards drama, but not very much knowledge. With the programme you could actually see what drama can do in any given situation. I think it might help them to really appreciate the way in which we're working.

(Drama Teacher in interview)

Thomas Tallis School (not visited for interview) - one week

## Organisation

First we had to persuade our colleagues that it was a good idea. One advantage to us was that the week available from the team was in the Summer Term, after examinations. With fifth and sixth form classes finished, there would be more flexibility in the timetable in terms of staff available to help in what we proposed, which was to follow Kidbrooke's example and have the programme for a week. We made a written proposal to the Senior Staff Conference, the management committee of the school, and included the suggestion that each department could contribute to the week by organising work for their classes around the area of race relations. Some colleagues immediately feared 'overkill' - alienating the pupils if all their lessons seemed to be on the same topic. Others felt that such an emphasis would be a strain for the small number of black and Asian pupils in the school. Some felt that it was inappropriate to interrupt their syllabuses whilst others felt nervous about dealing with the whole matter.

These reservations were discussed at faculty and staff conference quite fully and a decision was made to go ahead.

... Our first problem was an organisational one. The team wished to work with only 45 pupils a day but for contractual reasons could only work four and a half days in the school. This meant that we had to timetable two tutor groups for each day, thus going over their limit, but we relied on sufficient absence due to parental holidays at that time of the year. In fact, the over-large numbers did affect the team's work since a simulation depends on the complete involvement of all the pupils and even five more put a strain on the team's energies.

After drawing up a timetable, faculties were asked to nominate staff to attend the programme all day with the pupils. As Sue Bennion pointed out, this was a bonus since it meant that staff movement to take other lessons was not necessary. However, the enthusiasm generated by the pupils after the first day attracted visitors of all ages whom reluctantly, we had to discourage in case the concentration required by the simulation and the play was disturbed.

## Value

However, the team's presence in the school all week did mean that pupils and teachers could check their experiences. This was particularly

important for the part played by Orde Browne, who, in both the simulation and the play, represented ultra-right wing views. Many pupils felt that the kind of person he appeared to be ought not to be allowed in the school, and so it was important that they were able to talk to him afterwards.

It was interesting that several fourth year pupils who were known to hold views about 'Britain for the British', came to speak to the team about their work on the basis of what they had heard from the third year. It was clear that it would have been a good thing if they could have joined the day and checked out their views in a more overt way, since normally they seek security in isolation. This programme would have given them an acceptable framework within which they could have examined their reasoning.

(*'Contact'*, Issue 12, 1978, ILEA, p.34)

#### West Greenwich School - One day

##### Organisation for week

If the company comes back for one week I will give them more intelligent types. The company held things back this time. I'm pleased that they want to come back.

(Teacher in interview)

#### Roger Manwood School - one day

##### Value of a week

Drama teacher: It would be very good for the group to see the problems in a school.

English teacher: I was very impressed with their concept of taking the programme into the school for a week, very good, lots of rewards. Just being there meeting forty kids everyday would get so much dialogue going between the kids. It would be difficult for the teachers who are sensitive to kids at all to ignore. They would find it part of their lesson at some point even if it was deciding not to talk about it. They would have to acknowledge it was there. An interesting way to get involved in the school, and in that week the school would take the whole thing on and do follow up work, which could happen as a matter of course.

(Teachers in interview)

#### Teachers' comments in Greenwich Theatre in Education Questionnaire

##### Crown Woods - one day.

Q5b.

Question: for a whole week: "could you outline some of the benefits and/or problems?"

Benefits - Obvious - more possibilities of discussion; having the company around for the kids to talk to etc.

Problems - general organisation. To enable one group to do something different from their ordinary timetable for a whole day is hard enough, let alone several! Also we would have major problems in providing a suitable space for a week's continuous work.



Blackheath Bluecoat School - one day

Q.5.b.

Problems - Timetabling / class cover / rooms / time of year / co-operation of other staff.

Benefit - of interdisciplinary enquiry etc.

Company's Comment on the value of presenting the programme for a week in schools

The three schools involved in this experimental scheme presented very different problems and the programme elicited very different responses from students. In all three though, the level of co-operation and mutual understanding between team and teachers was impressive and did much to consolidate existing links with the schools. At Thomas Tallis, for example, up to five members of staff were able to stay, all day, with the pupils. It seems a small thing but so often even in a half-day programme, teachers are not always able or willing to be there throughout. This was a breakthrough, and one which the team appreciated.

Not surprisingly with such co-operation, the team became part of the school. Having the team resident on the premises meant that many pupils who had questions, thoughts or problems to raise about the programme, could take these up with the actor/teachers the next day or even days later. There were other advantages, too, not directly related to 'Race Against Time'. The company were accessible as individuals to talk to the students about anything that came up. Several enquired how to join more of the activities and at Thomas Tallis the foyer was used to mount the GYPT mobile exhibition for the week following the programme.

Perhaps the best effect of the company's residence in a school for a week can be illustrated by the fact that at the follow-up teachers' meeting to discuss the programme's merits and otherwise, no less than eight teachers from one school attended. It is not unusual at these meetings to have less than eight from the schools the team have worked with!

(Sue Bennion, 'Contact', ILEA magazine, Issue 12, pp33-34)

Whether the question of 'race' is taught or discussed in the school

Comment

Of the ten schools visited only one did not discuss or deal with race in any way. (West Greenwich)

Five of the schools dealt with the subject in their Social Studies courses. (Deptford Green, Peckham, Roger Manwood, Kidbrooke, Chariton Boys).

Two of the schools have a scheme of multi ethnic education (Thomas Calton and Samuel Pepys).

Two schools bring up the subject as a matter of concern in any relevant subject. (Blackheath Bluecoat, Crown Woods).

Teacher's comments

Samuel Pepys

The school organised a full scheme of multi ethnic education, but it leaned very heavily on history and geography and the pupils wanted to change it, so they were allowed to advise and suggest different approaches.

(Information from the SCYPT Conference, Sept 1978  
Talk by Social Studies Teacher, Samuel Pepys)

West Greenwich School

We do not introduce anything divisive, I'm convinced this would be so.  
(the subject of the programme).

(Head Teacher, in interview)

Roger Manwood

Race is brought up as a matter of concern in English, Drama and Social Studies. A number of teachers are concerned with race studies. In the school we have come to be concerned with multi ethnic education, and a large group are interested.

(Teacher in interview)

At Peckham and Deptford Green Schools 'race' is dealt with by Social Studies during the Summer Term.



Comments from Greenwich Theatre in Education's Teachers' Questionnaire

Question 2: Was the subject of Race Relations one that you had considered before?

Crown Woods School

Not intensively, but it frequently crops up obviously.

Abbey Wood School - not visited

Yes, but found it hard to approach.

St. Ursula's Convent School

No, due to the nature of this particular school.

## Teacher - team relations

### Comment

The team's research on the programme involved visiting some of the schools to discuss the programme and to ask the teachers' ideas.

This was appreciated by the teachers.

### Blackheath Bluecoat School

The company liaised well with teachers e.g. joint discussion of aims and objectives, the teacher's preparatory work with the pupils and how the programme fits into areas of study.

(From written comment)

### Kidbrooke

A couple of the team came into the school to ask our opinion. Obviously felt that we had something to offer, and listened to us.

(From interview)

## Contact and knowledge of the team

### Kidbrooke

I have had the team in a number of times and have always felt very strongly that they shouldn't come for me, but they should come for various departments.

... I always get the information, and we do have the space of course.

(From interview)

### Roger Manwood

I've used the company on and off for five years and I've seen a lot of changes.

(From interview)

### West Greenwich

The Head of the English Department knows one of the team.

### Deptford Green

Drama Teacher has a close liaison with the team.

### Charlton Boys

Teacher knows the GYPT team well as she used to take a junior workshop for them and had worked at Kidbrooke School before.



The programme performed in the Stage Centre as against in the school

Comment

Although the company may have felt that when the schools came to the Stage Centre the programme worked less well, for the schools this was not so. For one teacher the 'day out' would have been preferable.

Company's feelings

One of team: There's a difference between doing the programme in the Centre and in the school. I felt that it was less good in the Centre.

Teacher: We added an extra group, but the kids were very enthusiastic.

(From Teachers' Meeting)

Peckham School comment in interview

Social Studies Teacher: I felt that because of going to the Stage Centre (as they did during the Summer Term) it was a day out. I know the team feel that it is important to come into the school to make it an ordinary part of the school day, but we found that it was a shade too ordinary when we tried to advertise it to the groups in Social Studies to go to the show. We were left with about thirty places (the drama class having taken the others). I offered it to one group. They were nervous of the word 'theatre' and worried that they might have to act, although we assured them. Eventually we had to offer it to four different groups to make up the numbers.

N.B. The consequence of this was difficulty for the Social Studies department in following up the programme, with the pupils scattered in the four groups.

From interviews:

Roger Manwood School

C.R.            Would cross curricular work be helped by the week?  
(i.e. when the school has the company in for a week).

Teacher:       I hope so, but there would be as much antagonism as support.  
Some of the staff feel that race shouldn't be dealt with.  
It would force an opinion.

C.R.            Did it help cross curricular work now?

Teacher:       Very hard to do because of the way the timetable is structured.  
Even getting two groups of kids together at the right time and  
place causes all kinds of problems. Only when subjects happen  
to fall together and you have a sympathetic teacher, who is  
prepared to try something. The structure of the timetable etc.  
mediates against it.

Kidbrooke

There was a deliberate effort to get cross curricular work going,  
and several departments were involved, and the work linked to the theme  
of the programme.

Teacher's comment on the chance of developing cross-curricular work:

I think that comes out of relationships between each department. We  
talk about things. Each department has a lot of autonomy, but now  
instead of using a picture a department might let the pupils make up  
a play. See the intrinsic value.

Thomas Tallis School (not visited)

Planned cross curricular work here too, as described in the Follow Up  
work section. English, drama, humanities faculty, maths and art all  
used the theme of the programme.

Comment

In only two of the schools was real cross curricular work stimulated,  
and both these had the programme for a week. In the other schools  
timetabling and lack of staff co-operation or communication seem to  
present too many difficulties. However, if some of the schools who had  
the programme for one day have it for a week, I think that cross  
curricular work would be attempted in some form e.g. at Peckham and  
Roger Manwood.



Has any cross curricular work been stimulated as a result of the programme?

From Greenwich Theatre in Education's Questionnaire:

Abbey School (not visited)

Inter-curricular communications not good here.

Crown Woods

Never got cross curricular work going.

Blackheath Bluecoat

Cross curricular approach difficult - depends on interested staff, inter-departmental co-operation.

(Written comment later):

An attempt to offer the programme to Religious Studies department. They declined yet again.

From interviews:

Peckham School

C.R. Did it help your departments to work together?

Social Studies Teacher: Not really, we probably threw that one away.

Drama Teacher: It has a lot of potential.

Social Studies Teacher: Everyone is working so hard, they are in blinkers. I was away after half term on a school journey so that didn't help either.

Drama Teacher: The difference between what you want to do and should do is enormous.

C.R. Did it help the link between the departments?

Social Studies Teacher: Yes, but there are frustrations, always mucked up by irrelevancy - makes it impossible. I think that if we were sharing a programme again we would do more. We're now more aware of the potential and would plan in advance.

## APPENDIX G.

### ACRONYMS

T.A.C.T.	-	The Association of Community Theatres
I.T.C.	-	Independent Theatre Council
A.C.A.	-	Association of Community Artists
N.A.D.A.	-	National Association of Drama Advisers
N.C.T.Y.P.	-	National Council of Theatre for Young People
A.S.S.I.T.E.J.	-	L'Association Internationale de Theatre pour l'Enfants et la Jeunesse
N.A.D.E.C.T.	-	National Association for Drama in Education and Children's Theatre
B.C.T.A.	-	British Children's Theatre Association
S.C.Y.P.T.	-	Standing Conference of Young People's Theatre
R.A.A.	-	Regional Arts Association
L.E.A.	-	Local Education Authority



ARTS COUNCIL OF  
GREAT BRITAIN SUBSIDY

	1973/4			1977/8		
	Revenue	YPT	%Total	Revenue	(Appx.)	%Total
Billingham Forum Theatre	12,000	7,000	58%	37,500	24,000	64%
Birmingham: Alexandra Theatre	15,000			-		
Birmingham Repertory Theatre	120,000			207,000		
Bishop's Stortford: Spectrum Theatre	3,000	3,000	100%	17,250	17,250	100%
Bolton: Octagon Theatre Trust Ltd.	32,500	8,500	26%	75,000	15,300	20%
Bristol: Old Vic Trust Ltd.	109,150			227,000		
Bromley: Churchill Theatre Trust	6,000			50,000		
Cambridge Theatre Co. Ltd.	37,250			88,000		
Canterbury Theatre Trust Ltd.	21,450	550	3%	48,000	4,600	10%
Cheltenham Everyman Theatre Co. Ltd.	30,000			53,000		
Chester: Gateway Theatre Trust Ltd.	22,000	500	2%	43,750	NIL	NIL
Chesterfield Civic Theatre Ltd.	15,000			-		
Chichester Festival Theatre Prod.	10,000			20,000		
Colchester Mercury Theatre Ltd.	47,500	2,000	4%	98,000	6,470	7%
Coventry: Belgrade Theatre Trust Ltd.	67,600	4,500	6%	107,000	15,000	14%
Crewe Theatre Trust Ltd.	18,880	2,250	12%	40,000	NIL	NIL
Derby Playhouse Ltd.	24,500	1,500	6%	72,000	16,000	22%
Exeter: Northcott Devon Theatre	40,940	7,300	18%	92,000	NIL	NIL
Farnham Repertory Co. Ltd.	23,250	1,750	8%	66,000	7,794	12%
Guildford: Yvonne Arnaud Theatre	31,400	1,600	5%	67,000	NIL	NIL
Harrogate (White Rose) Theatre Trust	33,000	2,000	6%	68,000	9,505	14%
Hornchurch Theatre Trust Ltd.	34,000			70,000		NOT SHOWN
Ipswich Arts Theatre Trust	29,000	4,000	14%	62,000	16,382	26%
Lancaster: The Duke's Playhouse Ltd.	38,000	6,000	16%	69,000	5,000	7%
Leatherhead: Thorndike Theatre Ltd.	44,750	1,250	3%	90,000	6,000	6%
Leeds: Interplay Trust	2,250	2,250	100%	12,000	12,000	100%
Leeds Theatre Trust Ltd.	60,500	8,000	13%	111,000	17,000	15%
Leicester Theatre Trust Ltd.	70,000	7,000	10%	169,000	36,000+	21%
Lincoln Theatre Association Ltd.	33,800	1,200	4%	-	-	+Young People's Theatre Policy
Liverpool: Merseyside Everyman	36,000	36,000	100%	73,000	NIL	-Change of policy
Liverpool Repertory Theatre Ltd.	72,000			128,000		
London: Camden Playhouse Productions	20,000			40,000		
Caryl Jenner Productions Ltd.	35,250	35,250	100%	82,000	82,000	100%
English Stage Co. Ltd.	131,000	4,000	3%	242,000	10,000	4%
Greenwich Theatre Ltd.	23,700	3,300	14%	60,000	5,000	8%
Hampstead Theatre Club Ltd.	15,000			42,000		
Inter-Action Trust	20,500	6,500	32%	55,000	18,000	33%
Mermaid Theatre Trust Ltd.	45,000			85,000		
National Youth Theatre	16,500	16,500	100%	34,500	34,500+	100%
						+Young People's Theatre Policy



Polka Children's Theatre Ltd.	5,984	100%	22,000	100%	
Theatre Centre Ltd.	32,500	100%	66,000	100%	
Manchester: Sixty Nine Theatre Co.	44,250				
Manchester Young People's Theatre	20,000	100%	42,000+	100%	+Young People's Theatre Policy
Newcastle-upon-Tyne: Tyneside Theatre	5,500				
Northampton Repertory Players Ltd.	23,000		43,000		
Nottingham Theatre Trust Ltd.	107,000	6%	224,000	8%	
Oldham Repertory Theatre Club	15,000		35,250		
Oxford: Meadow Players Ltd.	57,369		122,000		
Plymouth Theatre Trust Ltd.	15,000		36,000	11%	
Richmond Theatre Productions Ltd.	5,000		23,000		
Salisbury Arts Theatre Ltd.	28,300	8%	70,000	NIL	
Scarborough Theatre Trust Ltd.	4,500		50,000	NOT SHOWN	
Sheffield: Crucible Theatre Trust	101,000	9%	216,000	6%	
Southend: Palace Theatre Trust Ltd.	5,500	NIL	36,000	8%	
Stoke-on-Trent & N.Staffs.Th.Trust	37,750	.06%	77,000	NOT SHOWN	
Watford Civic Theatre Trust Ltd.	19,250	26%	47,250	21%	
Worcester Arts Assoc.(SAMA) Ltd.	17,850	.08%	37,000	NIL	
Worthing & District Connaught Th.	21,000	14%	46,000	6%	
York Citizens' Theatre Trust Ltd.	42,500	6%	87,000	25%	
Young Vic	60,000	100%	112,000+	100%	+Young People's Theatre Policy
Totals	4,287,046	13.8%	5,397,000	12.5%	

# Notes

1. 1973/74 was the last financial year when sums were specifically earmarked for Young People's Theatre activities.
2. In addition to the 62 companies listed above, the Arts Council's 1973/74 Annual Report listed 62 non-theatre based companies. However, with the exception of the Oval House which received £150, none of these companies showed earmarked sums for YPT activities so they have not been included. It is a fact that many of these non-theatre based companies do work for young people as part of their policy but no separate figures are available for either 1973/74 or for the current financial year.
3. +Young People's Theatre Policy - for the purpose of this document 'YPT Policy' means work which covers an age range up to 25 years, although adults are not excluded.
4. In 1977/78 the following children's theatre, puppets and YPT companies not mentioned above, received Arts Council subsidies:

Key Perspectives	£13,250	Playboard Puppets	£1,500
Theatre Kit	3,750	De Silva Puppets	3,000
Cue Theatre	1,000	Little Angel Marionettes	750

(From the Children's Theatre Working Party Report 1977-78 Arts Council)



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Deptford Green Secondary  
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Roger Manwood Secondary  
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##### Teachers Interviewed

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Liz Maidmont, Drama Teacher, Blackheath Bluecoat School  
Maureen Cooke, Drama Teacher, Deptford Green School  
Mr. Osborne, English Teacher, West Greenwich School  
Mary Burnett, English Teacher, Crown Woods School  
Anne Tweddell, Drama Teacher, Charlton Boys School  
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